

<p>EDITOR T. SCOTT BUHRMAN F.A.G.O.</p>	<p>THE AMERICAN ORGANIST VOLUME 6 NUMBER 5 MAY 1923</p>	<p>ASSOCIATE EDITOR LATHAM TRUE MUS. DOC.</p>
---	---	---

Copyright 1923, THE AMERICAN ORGANIST. All rights Reserved. THE OVERBROOK PRESS, Printers. 20c a copy. \$2.00 yearly anywhere.

Published at HIGHLAND, N. Y.
Address all correspondence to THE AMERICAN ORGANIST, 467 City Hall Station, New York, N. Y.

Editorials and Articles

T. TERTIUS NOBLE (265)	FRONTISPIECE
UNITS — OTHER THINGS (267)	EDITORIALS
BIOGRAPHICAL: ALBERT SCHWEITZER (275)	
HOW TO WRITE AN ORGAN SPECIFICATION	GEORGE ASHDOWN AUDSLEY
XII. — THE CHAMBER ORGAN (271)	
UNITS vs STRAIGHT	
IV. — THE UNIT PROPOSITION DISCUSSED	THIRTEEN CONTRIBUTORS

The Church

BIOGRAPHICAL: T. TERTIUS NOBLE (291)	S. WESLEY SEARS
CALENDAR FOR JUNE (294)	
CHURCH MUSIC AND ITS PROBLEMS (286)	PAULINE VOORHEES
REPertoire AND REVIEW (296)	
BERGE — DEMAREST — MILLIGAN — RHYS-HERBERT — GENERAL	
SERVICE PROGRAMS (299)	

Photoplaying

"— AND THE REGULAR ORGANIST TOOK SICK" (301)	AARON BURR
BIOGRAPHICAL: MYRON C. BALLOU (303)	
CRITIQUES (304)	
CAPITOL — RIALTO — RIVOLI	
REPertoire AND REVIEW (307)	
S.T.O.: BIOGRAPHICAL: HAROLD O. SMITH (308)	G. W. NEEDHAM
S.T.O.: MAURO-COTTONE RECITAL (309)	S.T.O. CONTRIB

Notes and Reviews

BIOGRAPHICAL: GUSTAV F. DOHRING (314)	
BIOGRAPHICAL: THEODORE STRONG (315)	
CRITIQUES: MARCEL DUPRE (312)	THREE THEATER ORGANISTS
REPertoire AND REVIEW (317)	
BARBOUR — CANDLYN — GALBRAITH — JENKINS — LOWDEN — NEVIN — PALLATT —	
ROGERS — SEELY — THE ORGAN	
NEWS RECORD AND NOTES (324)	
POINTS AND VIEWPOINTS (321)	MR. DALE — MR. SCHMINKE — MR. YERRINGTON
RECITAL PROGRAMS (322)	

<p>EDITOR T. SCOTT BUHRMAN F.A.G.O.</p>	<p>THE AMERICAN ORGANIST VOLUME 6 NUMBER 5 MAY 1923</p>	<p>ASSOCIATE EDITOR LATHAM TRUE MUS. DOC.</p>
---	---	---

Copyright 1923, THE AMERICAN ORGANIST. All rights Reserved. THE OVERBROOK PRESS, Printers. 20c a copy. \$2.00 yearly anywhere.

Published at HIGHLAND, N. Y.
Address all correspondence to THE AMERICAN ORGANIST, 467 City Hall Station, New York, N. Y.

Editorials and Articles

T. TERTIUS NOBLE (265)	FRONTISPIECE
UNITS — OTHER THINGS (267)	EDITORIALS
BIOGRAPHICAL: ALBERT SCHWEITZER (275)	
HOW TO WRITE AN ORGAN SPECIFICATION	GEORGE ASHDOWN AUDSLEY
XII. — THE CHAMBER ORGAN (271)	
UNITS vs STRAIGHT	
IV. — THE UNIT PROPOSITION DISCUSSED	THIRTEEN CONTRIBUTORS

The Church

BIOGRAPHICAL: T. TERTIUS NOBLE (291)	S. WESLEY SEARS
CALENDAR FOR JUNE (294)	
CHURCH MUSIC AND ITS PROBLEMS (286)	PAULINE VOORHEES
REPertoire AND REVIEW (296)	
BERGE — DEMAREST — MILLIGAN — RHYS-HERBERT — GENERAL	
SERVICE PROGRAMS (299)	

Photoplaying

"— AND THE REGULAR ORGANIST TOOK SICK" (301)	AARON BURR
BIOGRAPHICAL: MYRON C. BALLOU (303)	
CRITIQUES (304)	
CAPITOL — RIALTO — RIVOLI	
REPertoire AND REVIEW (307)	
S.T.O.: BIOGRAPHICAL: HAROLD O. SMITH (308)	G. W. NEEDHAM
S.T.O.: MAURO-COTTONE RECITAL (309)	S.T.O. CONTRIB

Notes and Reviews

BIOGRAPHICAL: GUSTAV F. DOHRING (314)	
BIOGRAPHICAL: THEODORE STRONG (315)	
CRITIQUES: MARCEL DUPRE (312)	THREE THEATER ORGANISTS
REPertoire AND REVIEW (317)	
BARBOUR — CANDLYN — GALBRAITH — JENKINS — LOWDEN — NEVIN — PALLATT —	
ROGERS — SEELY — THE ORGAN	
NEWS RECORD AND NOTES (324)	
POINTS AND VIEWPOINTS (321)	MR. DALE — MR. SCHMINKE — MR. YERRINGTON
RECITAL PROGRAMS (322)	

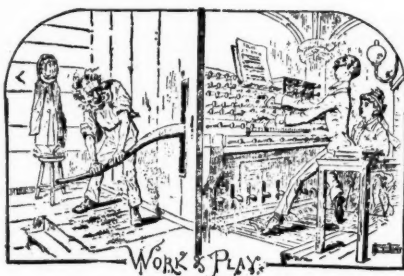
THE AMERICAN ORGANIST

VOLUME 6

MAY 1923

NUMBER 5

Editorial Reflections



Units

BEFORE we finish with the unit system we stand a fair chance of learning something incontrovertible. That will be an advance over our present state. Those who condemn the whole thing without giving it a point or two of credit are as hopelessly antiquated as those who accept the whole thing are misguided. According to the present light there seems to be no doubt but that the unit principle can be safely adopted for economy's sake in many cases here and there but that it cannot be adopted whole-sale without paying more in dollars and cents than it can possibly be worth, except in such cases where there is not room for the pipes of a real organ.

The unit has been growing in importance in recent years because it has been adopted by a new spirit in the organ building world. In the good old days of long ago men built organs or mended shoes because that was the thing they liked most to do. Not so long ago they began to build organs and mend shoes because they had to do something to earn a living and they found these tasks less to their soul's tor-

ment. The new spirit in the organ building world is there because it thinks it can make more money and make it more quickly there than anywhere else. And it has been clever enough to build up a fine selling organization. It has gone over the heads of the organists and those who know what organs are and has appealed directly to an uneducated public; and the less educated the public, the greater the appeal, and the greater the commercial success of those interested.

All of which is on the wrong basis. I would like to make money and lots of it. But I have not yet reached the point where I would be willing to capitalize the ignorance and esthetic backwardness of my fellowmen in order to increase my own bank balance. I could make hootch and lots of money. I could sell coal and make lots of money. I could control a labor union and make lots of money for myself. But I am not doing any of these things.

Between the high ideals of the unfortunately deceased Mr. Robert Hope-Jones, who insisted on building the finest mechanisms he could invent irrespective of how little profit or how much loss resulted to him and his financial backers, and the low ideals of the coal interests — to name but one of the thousand and one influences at work today in America to the personal and national detriment of us all — whose one single aim is to get all the money they can irrespective of the values they deliver, there is a middle ground that has long been practised by all our best builders; this middle ground builds the best organ that can be built for the money the purchaser is willing to spend, and leaves a sufficient profit to keep capital interested in organ building. I do not believe, from the evidence I have gathered in the past

five years, that any of our reputable builders — let the reader consider what this meaneth — have been more interested in making six percent profit or sixty percent profit than they have been in producing one hundred percent excellence in organs.

Of course one organ differs from another organ from the same factory in both intrinsic excellence and dollar-for-dollar purchase values. This is only natural. If you are selling your services as organist to a pretty young thing who thinks her future happiness lies in getting married elegantly to some homely young chap, and the pretty young thing enthuses over her wedding music and bubbles you all up in enthusiasm for her coming nuptials, you certainly take more interest in the program she buys from you than in that purchased from you for the same price by some old maid who has a stone face and whose limit of enthusiasm in her wedding is merely a yes or no. We cannot blame a builder who gives greater money values to a purchaser who wraps his whole soul up in the purchase, nor can we blame him for making the biggest profit possible on a purchaser whose interest in his organ is no deeper than the thickness of the check he writes in payment. Nor can we blame the capitalist who pays a builder's debts and furnishes funds for future operations if he keeps a sharp eye open to the money his factory would like to sink in the high art of voicing when the money the purchaser is willing to sink into that high art is exceedingly limited.

While our ideas and our statements on these confusing problems have very often been open to condemnation in years gone by we are constantly growing more and more enlightened and we must admit that our builders are giving their purchasers more honest values than we players are giving our purchasers. The builder tries faithfully to give the purchaser the kind of art he wants, while we try to give our purchasers as much of the kind of art we like as we think we can safely get away with without being fired. We do not want to be fired, and very often our liberality in trying to please those who support us is based entirely on the law of self preservation. Which is not very generous to say the least. If our builder gave us, when we are specifying and paying for an organ, just as much of his own personal tastes, and as little of ours, as he thinks he can get away with without

losing our future trade, we would raise a great rumpus.



Other Things

BUT when we come to unadulterated units we get into deep waters that have never been thoroughly charted. They are being surveyed, fathomed, charted for us now. And the compass instead of pointing sweetly at the north pole of pure straights is skidding wickedly in the direction of a carefully planned admixture of straight and unit. And it took a Senator from the State of New Jersey to wipe the mist from the window so that we could get a fair view of the compass beneath it. Whether or not the Senator's figures are to be called into question remains to be seen. If they are, we are each individually equipped with more or less reasonable intellects of our own so that whatever seems reasonable and definite shall not be displaced by something indefinite or unreasonable.

It will be the greatest gain of the present decade if the average organist shall have, as the result of these discussions, a definite and incontrovertible and all-sided analysis of the facts as to the merits of straight and unit work, and the proper time and place to discard either in preference for the other.

Perhaps the final battle ground will be on the pedal clavier. What do we want from the pedal organ? Shall we have available there in every case a complete and separate solo instrument? or shall we be satisfied with a pedal organ that shall be largely resultant, largely extended? Of course this is no longer a question of unit or straight; it is borrowing. I wonder how you and I would fare intellectually if we were taken indiscriminately and blindly to hear a recital on a dozen organs, six of which had completely resultant and extended pedal organs and six of which had full and independent pedal organs. Do you think you could rightly detect each variety in each of the twelve cases?

I know nothing about your cleverness but I doubt my own ability to detect the difference; I doubt it so much that I should avoid being put to such a test. The violin

world crowded about the superiority of the Stradivarius for generations till some practical scoundrel put musicians of the highest culture to a similar test and got the astounding verdict that a modern violin was better than the Stradivarius. A wicked organ builder tried the same trick on equally cultured musicians and got the verdict that his imitation Saxophone was superior to the original instrument, and another builder had already won a similar verdict in favor of his own string tone. When experts get so badly fooled on things they and we have always taken for granted, the discreet man is he who doesn't venture too far from home.

And so I am, for once in my life, trying to be discreet; I'm not asserting that the straight pedal organ is desirable, nor am I asserting that the borrowed or extended pedal organ is satisfying. But since the man of no opinions, no preferences, is a useless creature I will make my preference in favor of the pedal that shall be largely extended or borrowed from the manuals with only enough independent pedal pipes to adequately support the full manual organs and I herewith earn the wrath of many good folk. Not the first time that has happened.

I do believe and assert without hesitation that either pedal organ is sadly poverty-stricken as we are today building them — of diapason and bourdon tones almost exclusively. I believe that if eight-foot and four-foot voices are to be added to the pedal organ they ought to be more and more of the rich string and reed variety and less and less of the miserable diapason and violoncello variety the old organs were equipped with. There is no reason that I can see for a dull pedal organ; the nearest thing that comes to reason comes from the difficulty of keeping pedal reeds in tune. Very well, let us turn to the reedless reeds of Mr. Haskel.

It is a great misfortune that some far-sighted capitalists do not raise whatever funds may be necessary to release Mr. Haskel from his present factory prison and establish him in an independent factory whose only business shall be the manufacture of the superior reedless reeds that at present seem to be the exclusive property of Mr. Haskel and those that control him. True, they have the might to restrict his output, but they have not the right. I do not believe any man or group of men have in the great moral world of today a

right to use any great invention exclusively for their own profit.

The automobile world achieved its greatest master stroke when the chief manufacturers banded together and traded their individual patents into a common ownership. The result is that the automobile is more perfect and more reliable today than ever the horse was. When the organ builders get together and throw their patents into a common pool for the benefit of all members of their association and for the benefits of every purchaser of a true organ, they will advance the science of organ building more by that one act than by all their individual acts of the past two decades. Has a man a right to his own invention? Men used to say yes. We grow wiser as years roll on. The most advanced men today say that he has a right to it only if he uses it and that the public has a far greater right to it than its inventor has, and some day, if it has not already been done, there will be written into our patent laws a restriction compelling a patentee to manufacture his product and make it available to the public or give up his rights to it. The next step will then be that every member of an industrial branch shall have the right to purchase the improved patents in that industry — that's the only way to achieve industrial supremacy in America. The greatest good will come from these discussions if we as individual organists spread the knowledge into every by-way of the world. The present system of marketing units is fundamentally unsound because it misrepresents facts. It is not a fact that the unit action is better than the standard organ action. It is not a fact that the unit crescendo is better than the standard. It is not a fact that the unit tone is better than, or as good as, or anything but infinitely inferior to standard organ tone. It is not a fact that the unit is any more a theater instrument than it is a church instrument, for a unit is not traps and the church needs music just as the theater needs it and with the exception of jazz there is virtually no difference between the media required for church organ music and theater organ music, the same laws holding for both alike. It is apparently not a fact that the unit is cheaper or gives more for the money. And it is absolutely not a fact that the unit gives greater variety than the straight, but

ARTICLES

How to Write an Organ Specification

XII.—The Chamber Organ

GEORGE ASHDOWN AUDSLEY

WE MAY justly claim to have been the first writer on organ matters to treat, in any serious manner, on the subject of the Chamber Organ, differentiating it, in its proper tonal appointment, from both the church and concert-room instruments. Prior to the appearance of our series of eight Articles on the Chamber Organ, in the columns of "The English Mechanic and World of Science," in the year 1868, not a single German, French, or English writer, since the time of Dom Bédos had touched upon the subject of the true Chamber or Residence Organ. Dr. E. J. Hopkins, in the first important treatise on the Art of Organ-building published in the English language, gives the Chamber Organ no notice. He either ignored its possible existence, or, in ignorance of the possibilities it presented, passed it over as unworthy of consideration. This shortcoming in so important a work is much to be lamented.

As we have said elsewhere,—so far as our observation extends, there seems to have been absolutely no systematic attempts made in the organ-building world, to differentiate, by a special and desirable tonal appointment, the Chamber Organ from the ordinary type of Church Organ. In the face of the fact that numerous instruments of important dimensions have been installed in homes all over the United States and England, this neglect is greatly to be regretted. It must be obvious to every thoughtful music lover, who has any appreciation of the true office and tonal character of the organ, that there can be no direct and close bond of similarity between an instrument properly appointed and suitable for church services, and an instrument, in like manner, adapted in every

way for the refined rendition of chamber music—correctly so called—in which duets, trios, and quartets with the Pianoforte, Violin, Violoncello, and other orchestral instruments take so prominent a place. An instrument which should embrace within itself elements—tonal and expressive—sufficient, in the proper order of things, to win it the title *The Orchestra of the Home*.

We are able to speak from long and special experience in this direction, as we shall endeavor to show. The first instrument made in Europe, in which any attempt was essayed to produce what could be properly designated a Chamber Organ, was that we constructed, in our own residence in England, between the years 1865 and 1872, and subsequently enlarged. While small—comprising only nineteen speaking stops—this instrument still presents a tonal appointment, combined with powers of flexibility and compound expression on its Grand Organ Clavier, which has never been duplicated in any other Chamber Organ, however large, constructed up to the present time in any country. Yet it was that very tonal appointment and its attendant powers of compound expression that won for the instrument the admiration of every accomplished musician who touched its keys; and which called forth from the distinguished English cathedral organist, Dr. Daniel J. Wood, of Exeter, the remark, after having made himself familiar with the special tonal powers it furnished and foreshadowed: "It opened up to my imagination quite a vista of new and previously impossible effects in organ playing." The late Charles Camille Saint-Saëns pronounced it the most expressive organ he had ever played; and wished

he had such an instrument at his command in Paris.

It is a regrettable fact that among the now very numerous Chamber or Residence Organs, designed and constructed by organ-builders at home and abroad, one fails to find a single satisfactory example of a well-considered, concrete, and artistic effort to establish a distinct type of organ, specially devised and tonally appointed for the artistic rendition of true and desirable *musica di camera*. A type differing widely from the commonplace style of Church Organ stop-apportionment, which is deficient in the essential principles of divisional tonal contrast and powers of flexibility and expression.

The Organ Architect and Specification writer who is certain to be familiar with the common type of Church Organ appointment, should realize, when essaying the task of designing a true Chamber Organ, that that commonplace appointment is the one most to be departed from. He will find, it is true, on examining the general appointments and stop-apportionments of executed Chamber Organs, that, through want of a clear concept of the principles on which such special instruments should be developed, they present a close resemblance to ordinary Church Organs, displaying little or no attempt to differentiate their tonal appointments. He should put all reference to the common inartistic Church Organ type out of his mind; and turn his attention to the special problem presented by the development of the true Chamber Organ, which may be recognized as being founded upon, while necessarily differing widely from, the tonal structure of the properly developed Concert-room Organ.

We have given in Article VIII. the General Principles under which the true Concert-room Organ must be schemed and appointed: and, following the same system for the guidance of the Specification writer, it is desirable to state, as clearly as limited space will permit, the Principles that must be observed in the scheming and appointment of the true Chamber Organ.

GENERAL PRINCIPLES

The conditions and directions set forth in the first three Sections of the General Principles given in Article VIII. are in all respects to be observed in the appointment

of the instrument now under consideration. To these must be added the following:—

I. It is imperative that the voices of all the stops throughout the Chamber Organ shall be pure and refined, and, accordingly, unforced. This desirable quality can be secured only by the adoption of proper scales, and artistic voicing on winds of moderate and low pressures; all pipes being given a liberal supply. We have proved beyond question that a highly satisfactory result in this direction can be attained by skilful voicing on wind of $2\frac{3}{4}$ inches; and that in labial and lingual work down to 16 ft. pitch. Under no consideration, provided the organ is properly located and ample means for the free egress of sound are secured, should a wind-pressure for its pipe-work of 4 ins. be exceeded. It must be borne in mind, that volume of pure and natural sound is required; not the usual loud, forced, and harsh tones which characterize, almost without exception, the so-called Chamber or Residence Organs constructed at home and abroad during recent years. The cramming of pipe-work into places unsuited in every respect for its reception has been largely the cause of the resort to undesirable scales and voicing on inordinate wind-pressures. Unmusical noise is the inevitable result; offensive to one who knows what can and should be achieved in the production of pure and refined Organ-tone, and destructive of the beautiful tonality, full of richness and repose, which strictly belongs to the true Chamber Organ, which is an instrument *sui generis*.

II. It is essential, whatever size the organ may be, that its speaking stops be selected with great care and judgement. First, because it is desirable in all cases, and absolutely necessary in the appointment of organs of small size, that every stop shall have a marked individuality of tone. Secondly, because all the stops must be selected with due reference to their office and powers in artistic registration. Thirdly, because they must, under divisional and subdivisional apportionment, afford ample means for the production of effective tonal contrast.

III. That the complete list of stops selected, as directed above, for any size of Chamber Organ shall be carefully and artistically divided into distinct groups, which are to be commanded by the several

claviers—manual and pedal—providing that each manual group shall present a distinct and contrasting tonal character, having a definite office in the tonal economy of the instrument, after the principles we have set forth in the appointment of the Concert-room Organ. (See Article VIII.)

IV. That each group or main Division so formed shall be subdivided into two secondary groups—preferably equal in the number of stops—likewise presenting contrasting tonalities. And that the Subdivisions, so formed, and commanded by each manual clavier, shall be inclosed in separate Swell-boxes, so as to secure the proper establishment, throughout the instrument, of our system of compound flexibility and expression.* In the case of an important instrument it may be considered desirable, to secure extraordinary compound tonal effects, to subdivide the stops of the Grand Organ, commanded by the First Clavier, into three sub-groups, after the method introduced, fifty years ago, in our Chamber Organ, and which remains unique in that instrument to-day.

V. That to secure the great advantages of compound flexibility and expression, the subdivisions commanded by each manual clavier shall be inclosed in different Swell-boxes controlled by special Expression levers. In the case of the Grand Organ, commanded by the First Clavier, it may be considered desirable to leave the subdivision containing the foundation labial stops exposed and unexpressive. When this Grand Organ is subdivided into three sub-groups, as mentioned in the preceding Section, the first and principal one is to be left exposed and unexpressive; while the other two are to be inclosed in separate Swell-boxes.

VI. That the Pedal Organ, when too small to admit of subdivision, shall, in all possible cases, be inclosed in a Swell-chamber. But when of sufficient size and properly stop-apportioned, it is to be subdivided and have its harmonic-corroborating octave and mutation work and its lingual stops inclosed and rendered flexible and expressive, in the manner set forth in our Concert-room Organ scheme. (See Article IX.) The Swell-chamber to be controlled by a special Ex-

pression lever, and, by means of coupling, also by any of the Expression levers controlling the manual Swell-boxes.

VII. As a rule, in residences, not provided with a properly designed Music-room, accommodation for a sufficient Pedal Organ will be difficult, if not altogether impossible, to find. Under such a condition, it will be desirable to supplement the true exposed Pedal stops by suitable stops derived from the manual Organs. These stops will be expressive, and must be classed as Auxiliary stops, added to, but not constituting, the Pedal Organ; which must be provided with its proper and special stops to as large a series as practicable, and be as independent of aid from the manual Organs as possible, except through the means of the usual Couplers.

It is not practicable to formulate hard and fast rules for the stop-apportionments of the several Divisions and Subdivisions of a true Chamber Organ; because it, of necessity, will vary according to circumstances, in the number of its claviers, and the number of its speaking stops. It must have two manual claviers of full compass; and will in good examples have three and rarely four. In all cases it must have a radiating and concave Pedal Organ clavier, also of full compass. The general tonal appointment will be a problem of great interest to the Organ Architect and Specification writer endowed with artistic taste and a knowledge of scientific tone production. The fact that the Organ will, or should, be used in duets with the Pianoforte and, in concerted music, with such orchestral instruments as are suitable for chamber music, must be held steadily in view. In this matter, reference may be made to the Program of a Chamber Concert, given on page 337 of our work, "The Organ of the Twentieth Century."

Following the method recommended for the guidance of the Specification writer in scheming the stop appointment of Church and Concert-room Organs, we now give a classified list of the stops, in an unapportioned form, which we suggest for a Chamber Organ of what may be considered, under ordinary conditions, the largest size desirable, having three manual claviers of full compass. Under the unique tonal resources and powers our system furnishes, a fourth clavier is not really necessary: but should one be decided on, its stop-appor-

* For a full dissertation on this system, see our Articles on "Compound Flexibility and Expression in the Organ," which appeared in the issues of this Journal for February and April, 1921.

tionment should comprise stops of a commanding and solo character.

TONAL SCHEME FOR A
CHAMBER ORGAN
HAVING THREE MANUALS
ORGAN-TONE

1. DIAPASON MAJOR.....	Metal. 8	Feet.
2. DIAPASON MINOR.....	Metal. 8	"
3. DULCIANA	Metal. 8	"
4. GEMSHORN	Metal. 8	"
5. OCTAVE	Metal. 4	"
6. GEMSHORN OCTAVE.....	Metal. 4	"
7. OCTAVE QUINT.....	Metal. 2 $\frac{2}{3}$	"
8. SUPER-OCTAVE	Metal. 2	"
9. DULCIANA CORNET.....	Metal. V. R'ks	"
FLUTE-TONE		
10. LIEBLICHGEDECKT	Wood. 16	Feet.
11. STILLGEDECKT	Wood. 16	"
12. ORCHESTRAL FLUTE....	Wood. 8	"
13. CLARABELLA	Wood. 8	"
14. DOPPELFLÖTE	Wood. 8	"
15. HOHLFLÖTE	Wood. 8	"
16. ROHRFLÖTE ...	Wood & Metal. 8	"
17. KLEINGEDECKT	Wood. 8	"
18. FLAUTO AMABILE	Wood. 8	"
19. FLAUTO TRAVERSO.....	Wood. 4	"
20. LIEBLICHFLÖTE	Wood. 4	"
21. ORCHESTRAL PICCOLO....	Metal. 2	"
STRING-TONE		
22. VIOLONCELLO	Metal. 8	Feet.
(Orchestral)		
23. VIOLINO	Metal. 8	"
(Orchestral)		
24. VIOLA D'AMORE	Metal. 8	"
25. VIOLE SOURDINE	Metal. 8	"
(Tuned sharp)		
26. VIOLETTA	Metal. 4	"
27. VIOL CORNET	Metal. IV. R'ks	"
REED-TONE		
28. CONTRAFAGOTTO	Wood. 16	Feet.
29. ORCHESTRAL CLARINET....	Metal. 8	"
30. ORCHESTRAL OBOE.....	Metal. 8	"
31. MUSETTE	Metal. 4	"
BRASS-TONE		
32. ORCHESTRAL TRUMPET....	Metal. 8	Feet.
33. ORCHESTRAL HORN	Metal. 8	"
INDETERMINATE TONE		
34. VOX HUMANA	Metal. 8	Feet.
PERCUSSION TONE		
35. CARILLON	Metal Tubes.	
36. HARP	Wood Bars.	
37. CELESTA	Metal Plates.	

PEDAL ORGAN
ORGAN-TONE

38. PRINCIPALE	Wood. 16	Feet.
(44 Pipes)		
39. DULCIANA	Metal. 16	"
(44 Pipes)		
40* OCTAVE	Wood. 8	"
(From No. 38)		

41* DOLCE

(From No. 39)

FLUTE-TONE

42. BOURDONECHO

43. FLAUTO GRANDE

STRING-TONE

44. CONTRABASSO

(61 Pipes)

45* VIOLONCELLO

(From No. 44)

REED-TONE

46. CONTRA-SAXOPHONE ..

BRASS-TONE

47. CONTRA-TROMBONE

As it is irksome to the reader to be referred to what has been said in previous issues of this Journal—issues of which may not be conveniently at hand—it is in some cases desirable to repeat matter that is immediately appropriate. The present is such a case; and, accordingly, we venture on the almost literal repetition of what we have said with reference to another Tonal Scheme, and which is equally applicable to the present one.

‘Our’ aim in preparing the open list of stops has been to furnish the Specification writer with a classified scheme to serve as a model; which may be adopted in full, or reduced in size, as circumstances may dictate. On the other hand, it may be enlarged, keeping the balance of the different tonalities. The system on which the tonal scheme is set forth is one we strongly recommend for adoption, for several reasons; primarily because it enables the organ-designer to scientifically and artistically proportion the different tonalities, so as to secure a general balance throughout the instrument; and provide the most efficient means for the satisfactory production of the numerous organ and orchestral effects which must be at the ready command of the performer on a true Chamber Organ. Further, the preparation of such an open list enables the organ-designer to clearly avoid all undesirable duplication of stops or tone-values; which would, necessarily, impair the varied resources of the instrument. It must be borne in mind that the most effective registration and the most vivid tone coloration are produced by the combination of contrasting tonalities; while the subdued and what may, for the sake of distinction, be considered neutral colors are the production of analogous tones, which seem to lose their identity in combination.

To be continued

Albert Schweitzer

The Great Bach Authority

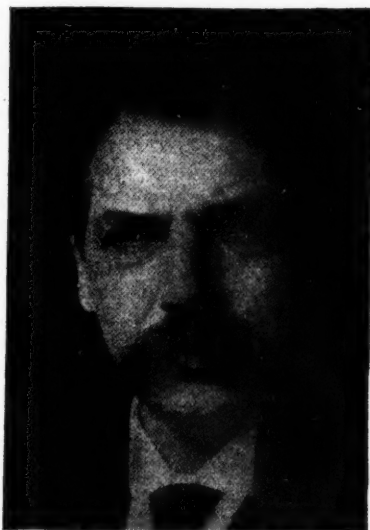
WE ARE indebted to Musical Opinion, of London, for the data upon which this brief sketch is founded and for the illustration that accompanies it. The author of Musical Opinion's article begins: "I am not surprised to hear that some of my friends found the recital which Albert Schweitzer recently gave at Westminster Abbey not very exciting, if not indeed somewhat monotonous." He goes on to say that Albert Schweitzer knows more about Bach's music than any other living man and relates the incident of the Bach enthusiast who said that the older he grew the less change did he desire in the registration of his Bach.

Mr. Schweitzer was born in Alsace, in 1875, and at the age of twelve he became a pupil of Eugen Munch, organist of St. Stephen's Mulhouse, Upper Alsace, a town in which Bach himself lived for a year. At the age of eighteen he became a pupil of Widor. And this is about all we learn of the facts of his early life.

He is known to American chiefly because of the fine edition of the complete organ work of Bach which was undertaken by G. Schirmer, Inc., New York, with Widor and Schweitzer as editors of the full edition. This edition progressed nicely till the Preludes, Fugues, Sonatas, and other such numbers were all published, leaving only the Choral-Preludes—which, to many, were the most important part of the edition, inasmuch as it was popularly understood that English texts were to be supplied to each of the Choral-Preludes. But then the War came, and Widor, it is said, refused to be associated in any way with a citizen of the enemy country, and the publication had to wait. Up to the present writing it has unfortunately not been resumed.

Mr. Schweitzer introduced St. Matthew Passion to Spain in the Barcelona Cathedral in 1920, and is the author of "The Quest of the Historical Jesus", published in German in 1906 and translated into English in 1910, a book which Dr. A. Eaglefield Hull calls "the most striking contribution to eschatology since the appearance of Renan's 'Life of Jesus', which it surpasses in profundity and wealth of research." In 1913 he took

a degree in medicine in order to go into Equatorial Africa in hospital service where he could study leprosy and sleeping sickness. Asks Dr. Hull: "Who is there, not even musical, theological, medical, or religious, that will not admire a man of such profound scholarship, enthusiasm, and force of character combined with a practicability and an independence of spirit worthy of all praise, such as Schweitzer's?"



ALBERT SCHWEITZER

Joint-author with Widor of the Schirmer edition of Bach's organ works; organist; author; medical missionary to central Africa

Mr. Schweitzer and his wife go into Africa for several years stay (until the funds run out) and then come back to Europe while Dr. Schweitzer delves into music and his other activities for the purpose of raising funds to again return to Africa. In 1905 he wrote, at the suggestion of Widor, his book on Bach—the book that made him famous among musicians. This work was written in French; it was enlarged for publication in German, and again enlarged for the English version. He has been organist of the Bach Concerts in Strasbourg, of the Paris Bach Society, and of the Orfeo Catala of Barcelona. He holds the degrees of Doc-

tor of Medicine, Doctor of Theology, and Doctor of Theosophy. His Schirmer edition of the organ works of Bach was begun, according to Dr. Hull, in 1911, and he worked upon it till the middle of 1913 when he suddenly determined to found a medical mission in the primeval forest of Central Africa, taking with him as his chief helper his wife who is a trained nurse. More than four years were spent in the hospital at Lambarene in the French Congo, which he supports from his own resources. He took with him into Africa a pedal piano, the present of the Paris Bach Society, which was especially constructed to stand the African climate.

The War interfered with his African work in 1918 and he had to return to Europe to again accumulate funds with which to carry on his work. Up to the middle of 1922 he was still in Europe raising funds, giving recitals, writing, etc. etc., and Musical Opinion has announced that it will transmit through Dr. Hull, who is keeping in touch with Dr. Schweitzer, and any and all funds that may be sent for the Schweitzer Lambarene Medical Mission by those who are deeply interested in the unselfish labor of love of such a man as Dr. Albert Schweitzer—a man we can all delight to honor. (Musical Opinion may be addressed at Chancery Lane, London, W.C.2, England)

Unit vs Straight

IV.—The Unit Proposition Discussed

IN OPENING the debate on the Unit and

Straight organs we desired most of all a full, free, frank discussion of the two systems without reservation. Proofs of Mr. Jamison's fine article were mailed as early as possible to representative builders and organists for the purpose of having all points raised by Mr. Jamison discussed thoroughly from all viewpoints. The writers of the following replies did not know who was the author of Mr. Jamison's article and those whose names are omitted either requested it so or gave their replies merely as personal letters and not for print; but since their identity is kept secret they can have no objection to the use of their ideas for the good of the subject under discussion, just as Mr. Jamison, in entering the debate, realized that his statements would be subject to every possible variety of torment. In arranging the following discussions for print we have tried to eliminate all but the points of prime importance. Hearty appreciation is due all those who have participated in this important effort.

We would make one general request relative to all replies or discussions intended for publication, and that is that all names of persons and firms be omitted. The few extra words required to properly identify to the general reader any remarks to be commented on will be abundantly justified by the results in keeping the discussions strictly on matters of principle.—THE EDITORS

A BUILDER'S REPLY

THE writer in my opinion has admitted that a serious defect occurs in Unit organs, but as to my entering the controversy I don't see where I can get in to advantage. I was talking with a prominent southern organist in reference to the matter on account of the article in the February issue. He said right away, "Why don't you go in on one side or the other?" I asked him, "Which side?"

I don't see how I could write an article that would not be used detrimentally to our own work sometime or other. We build a few Unit organs: personally I don't like them. We also build a few Straight organs: personally I think their range is very much limited. My idea of organs, and what I believe is going to be the organ of the future, is a combination of the duplex organ, Unit organ, and enough of Straight to keep the middle registers full and musical. You haven't asked anybody to take the middle course. I feel that to write a letter along these lines would be placing ourselves on record officially for or against an individual type; consequently I think I had better stay out.

A BUILDER'S REPLY

WE REALIZE this is interesting but we do not think we wish to enter into the matter, taking any positive side on the question.

However, you know about where we stand on this subject. We believe that the Unit idea is useful, especially in small organs, but on the other hand, we believe it is being sadly abused in larger organs. Some specifications that come to our notice are really ridiculous and they are evidently made up especially with the idea of making a big show of stop-keys, and getting business by trying to make the public believe they are obtaining the biggest kind of an organ at a medium price.

We feel that many of these organs during the next ten years will give trouble, due to action complication, and there will be an inclination later in the opposite direction when the organists and public begin to realize what they are getting. However, this takes time and in the meantime there will be a period when perhaps this type of organ may flourish.

A BUILDER'S REPLY

THE author's writing conveys to me in a number of passages the conviction that the instrument he is writing about does not yet exist in the form he would wish it did exist. He contradicts the merit of the Unit instrument (I somehow shrink from calling it an organ) with a phrase at the outset of his writing, namely: "There are a great many things the matter with Unit organs as they have been and are being made, and played."

If it is necessary to use so much effort in "digging out beautiful possibilities" then why not let them remain "buried so deep beneath crudities of tonal layout." Other difficulties: "The registration of a Unit organ runs into a matter that will bear much study." And further: "It takes time to work out the details"—And further: "The Unit flexibility puts a premium on ability to make color registration—" I believe that.

Then is quoted the anomaly: "The lack of balance which the well-drawn Unit organ has, is a necessity. It is not supposed to be played full organ in the sense that a Straight organ is." If it is not, then why play it at all? Why should it be judged as a "solo instrument" when "it is not supposed to be played full organ"?

Again we read: "The diapasons are relatively unimportant." This phrase confirms my suspicion that a Unit instrument as here described could not be termed an organ. How can an organ be an organ without

Diapasons, be it for theater, church or all else?

"The straight type organ cannot compare in speed with a good unit". I fail to see the difference if either action is properly constructed.

L. G. DEL CASTILLO

Mr. Del Castillo is a professional Theater Organist, experienced on both Unit and Straight organs; at present he plays a Unit in Boston.

THE article on the Unit organ seems to me to be chiefly an admission of its weaknesses. The only part I sympathize with is that the ideal theater organ will be a compromise between the Unit and the Straight. In discussing the Unit I am handicapped by having played a Unit which, though costing over \$20,000. has only two manuals, no super or sub couplers, no unison couplers, no crescendo pedal. The specification in the article seems to lack sub and super couplers for each manual, i.e. Solo to Solo 4' and 16', Accom. to Accom. 4' and 16'. This to my mind is a distressing omission in Units. If they borrowed 4's and 16's from every 8' such couplers would be unnecessary, but they never do. Until the coupling system on Units is reproduced with the completeness it has on Straight, I do not think his first point, flexibility, will hold water. And it must also be taken into consideration that in talking of flexibility the writer is comparing the two kinds, stop for stop. Whereas in fact a Unit of the same number of stops as a Straight costs considerably more owing to the infinitely more complicated wiring.

The writer next admits the lack of foundation tone, the shrillness of the full organ, the exaggerated tone colors. No argument there.

He says that the Unit action is quicker. I can't admit this. I have played Straights which are just as snappy.

Second touch and Pizzicato are overrated. I defy any organist to accomplish with second touch what he could with an additional manual. Its only definite accomplishment is in playing counterpoints with the accompaniment hand. I always found it possible to get nearly the same result by playing the counterpoint legato, the accompanying chords staccato, on a Straight.

And that answers his last argument. It

seems to me that the greater selling point of Unit organs today—the percussion organ—he fails to stress. Unit builders build better traps and do it more thoroughly. The Straights which have them are not as practically apportioned or as well regulated—those I have heard, anyway. Played with taste I consider them invaluable for picture interpretation and comedies.

Beside the deficiencies the writer mentions, my chief objection to the Unit is that it is impossible to keep your contrasting registrations distinct. Nothing is independent. The supers and subs, the manuals and pedals, are all muddled up through being drawn from the same limited rows of pipes. It is the unanswerable objection to the Unit.

FORREST GREGORY

Mr. Gregory is a professional Theater Organist, experienced on both Unit and Straight organs, at present playing in Rochester, N. Y.

MY ACTUAL playing experience with Unit organs is limited to 4 instruments. However, I have had the opportunity to observe much regarding them, to make many comparisons, and to talk with builders throughout the country, so perhaps have an idea or two.

"Pitch is color—Pitch is also mood, etc.," does not hook up very well with "The prime requisite of theater music is mood and color" for the reason that (as laid out in this article) the Unit organ depends too much upon that very idea of employing different pitches of the same set (or family) of pipes. If this does not prohibit tonal variety and coloring and tend toward the monotonous, then I am simple. "No theatrical sin is as deadly as that of monotony." Cheerio! Also, Righto! But variety cannot be produced unless the organ possesses the necessary sets of pipes with CONTRASTING tonal qualities, now can it? To employ the same tonal quality in higher and lower steps is a mighty poor make-shift for real contrasting tones, as I well know from experience.

Here's an idea that is dead right, and should be hammered on FFFF. The idea of more getting together with electrical scientists. I have thought often of this. Electricity has been a hobby with me for several years—added to this is the fact that one of my sons is just completing a 4-year Technical High School course in electricity, and

the fact that I have done much studying to keep up with him, also have dabbled in other electrical items, have had the usual organ electrical experience—and you get an idea of why I fully appreciate the idea as given in article. I have thought often of just the items he sets forth. Truly the electrical systems as employed in organs are crude—and for the reason, I have always thought that the organ builders have attempted to lay out the electrical designs, rather than going to an acknowledged Wiz and leaving it to him. Yes, I too agree that most organ builders are "alleged electricians." They should secure the best electrical service that money can buy.

All wrong, all wrong—"The Diapasons are relatively unimportant." That is absolutely wrong. His statement that they should be voiced as near the Horn as possible is wrong. Have a splendid, true Diapason tone, AND A FRENCH HORN. He states, "a Diapason is not a first rate theater stop"—well, I'm here to state that it emphatically is in many ways and uses—also the Horn as well; but where would one be on a Cathedral scene of pomp and religious dignity without the Diapasons, or on a big broad march, or on any FF ensemble?

Without going more into detail I can frankly state that from experience and observation the Unit organ is all wrong for theatrical work. I hesitate to make that statement—many concerns are daily booking large contracts for more Units—how they do it is the marvel of the age to me. But having talked with organists the country over, and having heard and observed results, I am frank to state that a 2-manual duplexed organ with advantageous registrations is about the handiest lay-out that I know of. The organ must be of fairly good size and of good tonal quality, and with many couplers and a good common-sense layout of mechanical attachments such as Harp, Glockenspiel, Chimes, Xylophone, Tympani, large Cymbal Crash, Castanet, and possibly a very few more, but not one for every move that is made upon the screen.

If the builders of Straight organs would only change their wind pressures and secure better electrical ideas I am sure they would come out better. In conversation with Mr. Arthur Kohl who has the care of all the Eastman theater and School organs, he advanced the idea that if the action pressure were kept at 6 inches and the pipe

(speaking) pressure at 4 inches great flexibility would result—immediate response, no wavering when chords are repeated, and the organ would remain well in tune, as the Units do not, due to too high pressure.

Frankly I am of the opinion that the Author's article covers too much ground; if he were to sub-divide it—one issue to tonal matters, registration, scale, etc.—another to key-board action, flexibility, responsiveness, results of different pressures employed, etc.—another to mechanical attachments, etc., it would be easier to get somewhere. As it now is one item leads to another, and to cover it adequately one would have to write reams and reams. Why not publish one master article giving a general idea of what is in mind, then take up the various items in their normal sequence? I am sure such a lay-out would be mighty interesting, but in its present form it rather appals one to attempt going over the whole proposition at one time.

EMERSON L. RICHARDS

Senator Richards besides being a Senator, an attorney, an organist, the owner of one of America's largest residence organs, and the designer of the instrument now being built for Atlantic City High School, is an enthusiast and an authority on matters pertaining to the organ. His present discussion is only a foretaste of a more thorough and detailed discussion to be printed in our next issue.

THE organ has other functions far more important than its development in a motion picture theater. Even there, unit organs are not desirable. The defender of the unit system seems to consider that the organ and the organist will only require a style of music that has a solo in the right hand and an "ump-dum-dum" accompaniment in the left, and that everything must be sacrificed to this alleged sort of playing.

I agree that the units can add color to the organ, but they must have something to add color to; hence the introduction first of all of the necessary unison registers. As I pointed out in my article, mutation stops cannot be obtained from units. Something can be done from a flat Celest rank, but one builder has a patent on this idea.

It is not true that a Unit organ gets away

from monotony. For some reason or other, Unit organs do become monotonous and tiresome besides irritating, and probably the greatest condemnation that they have yet received is the fact that leading theater organists are, wherever possible, leaving the Unit organs for the straight or combination system. There have been some very notable changes right in New York due to this very thing. Some very well-known organists have succeeded in having themselves transferred from theaters having Unit to theaters having Straight organs.

Of course, when a man says that Diapasons are relatively unimportant in any organ there is little use for argument. The trouble is that the Diapasons are not understood, and as we are dealing with the broad general question of Units for any purpose, we cannot allow that the Diapasons must not, after all, have the most important position in the organ.

I have already treated of the question of the design set out in the article. Moreover, I do not agree on the question of price. As I figure his lay-out, the prices would run nearly \$5,000. above the \$28,000. he has provided. At first glance any builder would be delighted to get a contract having only twenty ranks for \$28,000., but when you consider that there are about one hundred and thirty borrows, exclusive of the double touches, the thing is not so attractive. At prices that are usually being quoted now, this organ would figure around \$33,000. instead of \$28,000., and who wants to pay \$33,000. for a twenty-stop organ?

In addition, of course, the tonal design is absurd. There is no foundation, entirely too much reed for the balance, and what is not reed is string tone. Of course the crowning absurdity is a 32' Open Diapason in a twenty-stop lay-out. Besides, a 32' Open would come about fourth among the 32's to be placed in any organ properly designed, and such a thing in any organ of this kind simply confirms the view-point that nothing in the way of true organ tone can be had from any such specification.

R. P. ELLIOT

Mr. Elliott is manager of the organ department of the W. W. Kimball Co. and is conversant with both types of organ building.

MUCH that he says is good, and with

other statements I take issue. To begin with, I do not hold with him that pitch is so nearly akin to scale or family in color and mood. I agree with him that mutation stops are easily provided on the Unit system, but not inexpensively.

I will go right to the main point and deny emphatically that "the lack of balance which the well drawn Unit Organ has is a necessity." That has been disproved. If Unit designers are going to continue with the methods your correspondent advocates or admits and all stops are to be drawn at essentially the same pitches on the different manuals and even on the pedals, I will agree that in those units, as in others built prior to the entry of my company into the field, crescendo pedals will be taboo, and the advantage gained from unification will be limited to the convenience of combining the same tone colors in the different groupings by drawing out of essentially the same assortment such groupings as may be desired at the time on different manuals. Study of a Kimball Unit specification will show, as to a three-manual, for instance, that the Pedal is distinctive, balanced, and adequate; that the Accompaniment manual is what its name indicates; that the Orchestral manual is also correctly named; and the Solo manual again differs in character from the others—that there is a distinct difference between the "full" of each of the three manuals, that a balanced "full" is possible upon each and that a very well balanced heavy "full organ" is available through couplers in at least two different characters and masses of tone. All this without interfering with but rather enhancing the value of Solo and Accompaniment.

I again take issue with his statement and its application that: "There are but a few primary colors and they must be primary. Each stop is in a way an exaggerated color." This has been another battle we have fought and won. We all know that there are primary colors and secondary colors, and we know equally that the great artist does not squeeze pigment from three tubes onto his pallet or from seven tubes, but that he buys from the makers scientifically blended colors in tints he requires, or as near as he can find to the desired

tints. I do not agree that: "As the organ gets larger the Unit loses its identity." As it gets larger opportunity broadens. One thing which has delayed the general acceptance of the unit orchestra has been the feeling that exaggeration, harshness, blatant tone qualities, were essential in its makeup. In other words, as I have often said, builders of unit orchestras have used what they term "orchestral" tones and not orchestral tones. "The tones produced by the instruments in an orchestra are in the main pleasant tones." I quote from one of my previous articles.

Studying the analysis provided, I find the fundamental criticism previously made that the separate manuals lack distinctive character. On two of them practically all of the stops play at 16', 8' and 4' and on the other, with two exceptions they play at 8' and 4' or 8'. The resulting instrument would be more or less on the order of one of the earliest Hope-Jones instruments after he first evolved the unit idea and began to put it into practice, although he had a clearer conception to begin with. Among the other faults in the specification, it contains too many flutes, including a Tibia Plena, ordinarily useless in a theater, and has a Dulciana, Gamba and Gemshorn, not more than one of which would have any theatrical value, and that one had better be a true Viola. It omits English Horn, Orchestral Oboe, and Kinura, among the stops recognized as having such value and demanded by orchestral players. It has a Quintadena, the use of which is questionable in any organ and indefensible in a Unit where that quality of tone can be provided of stringy or flutey character indistinguishable from the set of pipes, the space and cost of which could be better used. Moreover, the Pedal bass is mainly a growling bass. Even if the essential Diaphone were left out it should have at least one slender stop of the Open Clarabella order to relieve it.

It is hard to think of a unit orchestra without any consideration of percussion instruments. They are too important in combination, quite outside of their individual uses. You can't picture one of the well known symphony orchestras without thinking of them, and I do not think our readers should be forced into consideration of this

subject with such a substantial mental reservation. *

I will go back into the article to deal with one more subject which was touched upon twice. Your correspondent says: "The Straight type of organ cannot compare in speed with a good Unit." Given the same magnets and the same type of action, and comparing a Straight Organ of moderate size without relays with a Unit of moderate size with relays, theoretically the Straight organ ought to be quicker in speech with the same type of voicing. Your correspondent is evidently comparing a Straight Organ made with the direct electric action or a solenoid magnet with a Unit which perforce must have the smaller more flexible and quicker operating magnet of a type more or less common in the work of the leading builders. I also disagree with his statement that pizzicato and second touch are intricate, difficult to make, or particularly expensive, while agreeing that they are useful and that second touch is indispensable. I do not agree that the principal use of either touch is with inter-manual couplers. This is a limiting use, effectively reducing by one the number of manuals available, while in operation. Every stop needed on second touch should be so drawn individually. Couplers may be provided in addition for use in case the organist may have some unusual situation to meet at a given moment or may have some idea of use of second touch calling for combinations not generally considered worth providing.

It would take as much space as the original article to argue the merits of the specification given and I have not attempted to do more than touch upon the points which struck me most forcibly at the first reading.

*After all is said and done it is the pipe-work alone which makes an organ, however necessary traps and percussion may be as adjuncts. We therefore allowed the restriction suggested by Mr. Jamison. There is nothing to hinder each reader from adding mentally whatever complement of traps he may wish; but the basis of comparison, cost, must cover pipe-work and not traps. But the traps should, as Mr. Elliot rightly suggests, be mentally added, each reader for himself. Let us do this in our thinking, but not in our figuring of costs. Organs will not be bought for traps but for their pipe work. We hope this meets Mr. Elliot's wishes and satisfies his objections.—Ed.

GEORGE ALBERT BOUCHARD

Mr. Bouchard is at present playing in Niagara Falls where he has a splendid Marr & Colton organ, a Straight in spite of its extended Pedal Organ and much duplexing, though some might call it a Unit.

DURING an active career I have played on practically every type of organ, on down from the old tracker (now modernized) in St. Peter's Cathedral, Scranton, Pa. — tubular pneumatics, straight electrics, strange types not even catalogued, and the modern Unit. It was my rare experience to play on the first theater organ in Buffalo, a straight electric, at the Strand, just ten years ago, at that time a wonderful novelty. Another rare experience occurred two years later when I was called upon to play the first theater Unit in Buffalo, that redoubtable old war horse in Shea's Hippodrome. (For the name of the builder you will have to send a self-addressed stamped envelope.) I was engaged as orchestra conductor and "doubled" on Organ. In acknowledgement of that extraordinary dual capacity, Mr. Mike Shea called me "Professor". I can't hold that against him, the job was worth the title. After a terrific battle, such as only a theater organist can give an organ, the old war horse finally expired, giving way last summer to a modern Unit. Nothing could more strikingly illustrate the marvelous advance made in unit construction within the short space of ten years.

The Unit principle is marvelously effective for any purpose. The main difference between a theater and church organ being in the specifications. For photoplaying I've found the Unit to be instantly responsive and a revelation in flexibility. While a twenty-stop *Straight Organ is a moderately sized instrument, a twenty-stop Unit is a large one, due to the greatly extended range of its tonal possibilities. The possible combinations are many times multiplied. The Unit has the "punch" required for the business.

*A twenty-stop Straight costs thousands of dollars less than a twenty-stop Unit and the reader must not unconsciously compare the two in any way. The comparison is between a twenty-thousand-dollar Straight and a twenty-thousand-dollar Unit—which is apparently a forty-, fifty-, or sixty-stop Straight and a twenty-stop Unit.—Ed.

JAMES EMORY SCHEIRER

Mr. Scheirer is a church and concert organist at present playing in Atlanta.

THE air of the organ world is thick and murky with all the kinds of discussions concerning the Unit, Straight, balance, duplexing, borrowing, second touch, pizzicato, 97-notes, pedal extension, annihilating swells, reedless reeds, pipeless organs, stringy Dulcianas, horny Diapasons, Vox Humanas (which shall not be voiced stringy (!) according to one writer) and, last but not least, the greatest advance the organ has ever undergone, namely: the economical and scientific (?) derivation of mutation from every available source on the wind chests — except from real mutation ranks.

Somebody saw or read somewhere that mutation was a very desirable thing to have in an organ, in fact absolutely necessary for the production of a full round tone when playing full organ. This somebody says—"I believe you. Now let me see — The first partial is an octave above the fundamental if I am correctly informed and in our Unit that is easily obtained. Now the next is a 12th above and that is just as easily obtained by the same electrical devices — in fact we can get them all in the same manner."

It all sounds so simple that it makes us feel as though Cavaille-Coll, Willis and the rest must feel like kicking themselves in their graves not to have thought of it sooner.

It might have worked a little more satisfactorily had not one J. S. Bach in days gone by succeeded in crystalizing the opinion of the musical world and established the tempered scale. Now the natural scale and tempered scale are two entirely different things, mathematically as to vibration ratios and acoustically as to effect on the ear.

Sound as we all know is a very elusive, and I might say queer, thing and some of its laws appear very strange. One of its odd little tricks is when we sound two certain tones (called consonant) together, we obtain a third tone, an elusive little sprite

that has two aliases: "differential" and "resultant".

Another of the vagaries of sound is that two consonant tones will not produce any tone higher than the upper of the two tones. It can only do two things — sound below the lowest or in between. First is a resultant and the other a differential.

So elusive is the afore mentioned sprite that it will only venture out in the clearest sunshine and disappear instantly when the slightest cloud appears. Let's get down to earth now. You can sound a C and G together till dooms-day on the tempered keyboard and hear no resultant, but let the interval be tuned so that there is no beat and the resultant will blossom forth and be almost as audible as the two tones giving it birth.

When a real mutation rank is added to the organ, it certainly has a tempered scale in itself, but each pipe is tuned clear with the fundamental tone with which it is designed to sound.

Organ building is going through a period of painful travail and the outcome of it will undoubtedly be a product combining the best ideas to be found in both Straight and Unit. In fact very few organs are made Straight now in the old sense of the term.

As to pitch, mood, color, etc., there is a lot to be said. Unification, so far, seems to have treated the matter of scales in an odd manner. We will admit that the lower tones of the violin can be played on the higher register of the double bass, and likewise with trumpet and tuba; but what a difference in volume and timbre.

HOPE LEROY BAUMGARTNER

Mr. Baumgartner was for some years THE AMERICAN ORGANIST'S Contributing Editor on the subject of organ building. He is at present instructor in the school of music of Yale University.

IT strikes me as being pretty sane. Personally, I would not care to have a completely unified organ, though I heartily approve of the Unit principle if its applications are sensible. Of course, the author of the article is wise enough to say that some of the shrill stuff ought to be left

off in hooking up the crescendo pedal. He might go a step further and suggest the omission of most of the manual 16' stops when hooking up the crescendo.

Another point raised by the article, but not disposed of in any definite way, is the use of four expression chambers. What system of division of material is proposed? If I understand complete Unit organs at all, the general plan is to group flutes, strings, wood wind and brass wind, each in its own chamber. While I am willing to admit that such grouping will produce many novel effects unheard in the Straight organ I am quite sure also that there are disadvantages in putting all the flutes in one chamber or all reeds, or all strings by themselves. Possibly the author of this scheme contemplated some crossing of the family grouping with the old Straight organ grouping though this is not clear from the article. I firmly believe the ideal organ is not wholly Straight nor yet wholly Unit. I believe, with the author, that the organ of the future will be made up of the best features of both systems, along with a considerable amount of octave duplexing on the same manual.

As an example of what I mean, here is the Swell of the United Church Scheme where we have five "Straight" stops on the main Swell, one 97 pipe Unit, and five octave duplex chests, giving two stops each. I have applied somewhat the same principles to the other manuals. I have a limited amount of compound expression on every manual, all of which is accomplished not by Mr. Audsley's expressive system, but by borrowing certain desirable solo units from one keyboard to another. In fact the Great (by units) is really capable of triple expression, if the organist should ever want to use it that way. In laying out this scheme I have taken care to put a complete ensemble in each chamber. That is, the main Great, exclusive of all borrowings from other chambers, is complete in itself; and so are the Swell and the Choir. I have also made a step in advance by lettering the stop keys with a small numeral showing which expression pedal controls the crescendo of each stop.

In the case of the manual division, all stops of the main division come first, then come the couplers, then, last of all, the borrowings from other manuals, with a figure on each stop key, showing the chamber in

which the pipes are located. There is certainly no deception about borrowing of that kind, and the organist who would scorn to avail himself of the borrowed stops for solo purposes would be either a fool or a fossil.

EDWIN LYLES TAYLOR

Mr. Taylor is a theater and concert organist, and also a church organist; he is conversant with both Unit and Straight organs by actual experience.

AS I have never played regularly a Unit Organ of as large and complete specification as that described (\$28,000. twenty-stop Unit) I, of course, have to plead limited experience.

I don't believe there is any doubt that the above organ is well worth the money and would give results beyond that of a Straight Organ even costing more. It is barely possible, however, that when only \$10,000. is available that a Straight Organ of twenty separate sets of pipes will beat a unified organ of six sets. We organists unfortunately have to be diplomatic, and so far I have always refused to advise anybody to purchase any particular organ. I have gotten in Dutch with some organ builders and lost opening recitals and possibly jobs by breathing opinions in the past. I don't regret it.

The "lack of balance" can be found in many Straight Organs, and whether it is a good sign or not, the present day audiences seem more ready to forgive lack of balance than lack of variety. Even the modern church audiences seem to appreciate and expect tunefulness and variety. Whether it is good or not an organist playing Mascagni's *INTERMEZZO* for offertory with tasteful registration on an adequate instrument has it all over the purest playing a slow movement from one of Mendelssohn's organ *SONATAS*.

I don't like the idea of speaking of a "good theater organ". If an organ is good it ought to be good for any place that requires a wide range of variety in music. If an organ were never to be used for anything except accompanying sacred music (no recital, no instrumental offertories, preludes, etc.) then the old-fashioned tracker action would be sufficient. Only the organist would be aware of the burdensome side

of it. The tracker action organ has remained stationary, as the sacred music of the purists and most religions have.

ROBERT BERENTSEN

Mr. Berentsen, President of the Society of Theater Organists, Inc., New York, was at one time demonstrator for a Unit builder in their New York office; he at present plays a Unit.

FRANKLY it is impossible for me to express an opinion with any degree of authority — the subject is too far reaching for superficial consideration and I really haven't the time for the necessary study. Further, I do not believe that the New York organist will be a good judge, as the Unit system has been so little tried and those few examples that we have are either so small or poorly voiced they cannot be good examples of the possibilities of the Unit.

The article does not explain how the pipes will be arranged in the various swell boxes — a very important item; but is otherwise comprehensive and interesting and should prove a sufficiently specific challenge to Straight organ builders to compel an answer.

The writer has, to begin with, the advantage of a \$28,000 appropriation. Whereas a small Unit is an abomination because of the great exaggeration of tone colors necessary, also because of the great empty spaces, the all top and bottom and no middle, there may be arguments in favor of a Unit Organ with twenty or more ranks of pipes which will be difficult to contradict.

The viewpoint of the New York organist will probably be prejudiced; still this article admits the past faults of the Unit and argues only for the Unit of the future, presents more the possibilities which will be than those that have proved satisfactory in the past by actual experience.

The first sentence of course disarms criticism — anything "properly worked out" must of necessity be satisfactory. It is also true that there is no reason why well-voiced pipes should not sound as beautiful in a Unit as in a Straight Organ, but to date the intensification of tone color necessary to make up for the deficiency in pipes has made it impossible to use pipes

of such beautiful quality in certain solo registers.

While it is true that pitch is color still there will always be pipes of a strength and color which cannot be formed by blending other colors found in the Unit, the absence of which will constitute a definite loss. Further, the unevenness of the Mixtures, which will not be voiced to fit definite strengths, as well as the uneven balance of the outer in relation to the middle registers, must in certain instances also constitute a loss. Although the full organ is seldom used in the theater the richness of the Straight Organ is always preferable to the unit, in all loud music.

Much emphasis is placed on the fact that the theater is the place for the Unit Organ. This is particularly true for very light and popular music, but not necessarily so good where emphasis is placed upon classical music in artistic accompaniment to a picture. Also, the present plan of enclosing loud speaking pipes in swell-boxes with thick shutters capable of diminishing the tone to a whisper has led to abuses through the marked lack of capable organists sufficiently schooled to maintain the correct relation of strength. The Unit Organ will never supercede the Straight Organ until the organ companies can succeed in interesting the best organists and can build up a group of performers of sufficiently high calibre to be considered superior by the musical world.

The action of the Unit Organ is admittedly fast, but a modern Straight Organ is not only sufficiently fast for any desired purpose but also faster than the ear of the listener will, with the best intentions, be able to follow — why then go faster? The Second Touch is not yet perfected to such a degree mechanically that it can be compared in reliability to the single touch.

That a good organist can play a twenty-stop Unit for years and still discover new combinations of timbre may also be said of the Straight Organ.

The specification is, of course, excellent and should not only prove satisfactory in any large theater but will also demand a Unit player of exceptional ability to bring forth the endless amount of beauties to be found, and herein lies the main difficulty of the Unit. The Straight Organ player will always require a special schooling to play a Unit. Still the Unit is here to stay — it will undoubtedly pass through

years of abuse before it can live down the poor reputation it now merits because of its bad tonal qualities. It must, however, be considered by every serious minded organist. Much has already been done in the matter of improving the Straight Organ by unifying the stops — possibly a compromise between the two styles will eventually lead to the ideal instrument.

ROY L. MEDCALFE

Mr. Medcalfe is a theater organist at present playing in one of the finest houses in Los Angeles; he is representative of the best type of Unit players in the great West where Units have gained their greatest foothold.

WHOEVER the writer may be, he is very capable and has succeeded in putting "pitch" and "color" into his article from a story standpoint as well as technically. Have you studied his very first sentence, and do you observe the terrific strain under which the little word "if" is placed? However, he has based the remainder of the article on that word and its accompanying phrase which induced me to read it all.

It seems to me there is much less prejudice against the Unit system than formerly among theater organists and I believe if builders of straight organs were as progressive as Unit builders and Unit players the result would be many better organs, better players, better attendance at churches, recitals, and theaters, and better financial returns for the builder and organist. It has been only a few years since we joked about the crude motion pictures, the horseless carriage, the airplane, and even the first "Hopeless Jones", to quote Mr. Hansford; but now why shouldn't the organ be permitted to have improved methods of producing happiness for all concerned as well as other household necessities in this modern age when even moonshine is utilized?

The explanation of the "cardinal principle" of the Unit system is too lengthy and detailed to be of interest to a Unit player, but no doubt will appeal to the Straight player and the organist who spends a lot of his time in the organ chambers tinkering around when he should be at the console. The conclusion, that the builders are all going the same way, is obvious; but the writer should add that the Unit builder will arrive at the goal so far ahead of the other fellow that he will probably get lost on the trail.

There is an ideal appeal for the acceptance of the Unit and he admits "there is no reason why well-voiced pipes should not sound as beautiful in a Unit as in a Straight organ". Then shall we blame the voicer for some of the sounds we get from our "groan boxes"? Well-voiced pipes, with adequate wind pressure, suitably installed in well-placed organ chambers, connected to a responsive console with a capable musician nearby — something is bound to happen.

The story goes on very entertainingly and tells us all about the possibilities of the one-stop Unit, when we are suddenly given a jolt by the statement that we have "\$28,000 to spend" — I do not wish to depreciate the sincerity of the story but why cannot the argument be based on a specification such as we find in a majority of the unitized theaters where we find the customary "three sets and a vox, with traps in a box." I realize we must have an ideal in view and the sample specification would bring tears of joy to most any Unit player, an organ of even two-thirds that size would be so welcome that adverse criticism would never be dreamed of; but how can the builder justify the hundreds of mistakes now installed which must be played for many years and for whose shortcomings the organist is often blamed? I realize this condition is unfortunate and I believe the builders as well as theater managers are in a measure cooperating to better things.

THE CHURCH

Church Music and Its Problems

PAULINE VOORHEES

TODAY there are two distinct groups of organists, church and theater, so instead of calling ourselves just organists it is necessary to tack on the proper label. The term Church Organist naturally includes the duties of directorship or should, for there are several reasons why singers cannot successfully direct a choir. In the first place they have not as a rule been trained to hear several parts at once, and even so, it would be impossible to hear what others are doing or to hear the ensemble when they themselves are singing. Moreover they seldom have the temperament or tact to direct, and by that I am not inferring that organists always have these qualities.

The reason organists do not always hold the position of director is frequently because some organist has failed as a director and one of the singers, who knew at least the music on hand, was put in that position to meet the emergency. If this arrangement proved in any way satisfactory it was continued rather than run the risk of another bad venture.

This leads to a rather pointed question, namely: how are young organists to learn anything about choir directing with its many difficulties and pitfalls, when that subject, so far as I know, is entirely ignored by our music schools and teachers? Must the inexperienced organist fresh from the conservatory or university be thrown into the river of Choirdom with its whirlpools and treacherous cross currents, without knowing one thing about swimming? Granted that a few survive that method of learning to swim, it is hardly considered the safest course; yet most of us have been obliged to do just that, having wasted years and energy which might have been used to better

advantage. I say wasted, because the whole thing might have been learned in so much less time.

Our conservatories are constantly grinding out young people with adequate technical and theoretical foundation, and what happens? Most of them head straight for some church position, but they know practically nothing of hymns, anthems, cantatas, oratorios, and sacred solos; they have no idea of the classification of anthems, how to separate the sheep from the goats, nor have they any idea of the church calendar. Consequently we hear of Lenten cantatas during the Christmas season, Advent anthems during Lent, and similar eccentricities. That happened not long ago in my own State, and the organist is a very good performer of years' experience, but he apparently has no interest or sympathy with the church and its music—and probably wonders why he is continually seeking another job.

These things ought not to be. Why shouldn't there be in our music schools courses in choir training which include a study of church music both vocal and instrumental, also a study of the liturgies, hymns and their interpretation? Such a course is surely as important to the coming organist as courses in ear training, history, and counterpoint; probably more so.

I shall speak first of quartet directing. Presuming that the organist and director (meaning one person) has an adequate knowledge of the subjects mentioned, are his troubles non-existent?

Hardly. For no amount of education either musical or general will tell him how to deal with human nature, especially the musical brand. Adjusting one's self socially is one of the great problems of the universe and must be learned by experience.

The difficulties of directing depend largely upon the personnel of the choir—dispositions, and musical ability. One disagreeable disposition may easily affect detrimentally the morale of the entire choir, if that personality be allowed to assert itself, and it is one of the duties of the director to see that it does not happen.

It may be hardly necessary to mention the following small but after all important things. The director should be at the place of rehearsal well ahead of the scheduled time in order to attend to the distribution of music, to have clearly in mind just what work is to be done and to have time carefully to look over the anthems to be used, marking phrasings, expression, etc., so that not a minute shall be lost during the rehearsal period.

I am a firm believer in a short strenuous practice period; but of course the length of the rehearsal must depend upon the ability of the singers and upon the amount of work required. It is always advisable to read over anthems which will probably be used in a week or two. It is sometimes difficult to follow a stated schedule on account of waiting for ministers' subjects and on account of indisposed soloists.

Some of the main mechanics of directing are diction, with particular attention to pronouncing consonants together, phrasing together when the music permits, shading, and an intelligent interpretation of the text. Occasionally it is necessary to change a word or position of words, as when there is an impossible vowel on a high note or some unimportant word on an important note or series of notes. Composers are not always successful in their settings, in fact many of them show plainly that they know mighty little about the human voice. It is quite evident that in the time of Bach, Handel, and even Mendelssohn, little or no consideration was given to the text; and even in some of our modern church music we find absurd and ridiculous words and vain repetitions masquerading under the pretext of good music.

One of the difficulties of quartet directing is to have one conspicuously poor reader or poor musician among good members. We are well aware that music committees and congregations want good voices, musicianship being a minor consideration; so we often find in a quartet a beautiful voice minus intelligence. Another stumbling

block is the entrance into a quartet of one or two new singers; this means much re-rehearsing of anthems which are well known by the old singers. In case of a poor musician, rehearsing with him or her privately doesn't help much, as it all feels and sounds differently to him when singing with the other voices.

Unfortunately there is no patent remedy that I know of for these difficulties. They just have to be met and overcome in the best possible way, as do the inevitable difficulties and problems of life, and it is up to the director to exercise his patience everlastingly and to keep his good nature. To preserve that feeling of comradeship and friendliness which must exist in order to obtain the best results, he must never lose his temper or give way to sarcasm. A sense of humor can save almost any situation.

In case of a refractory choir member, a frank talk with him or her in private will often remedy matters. Private rebukes are better and usually more effective than public ones, saving the offender from a bitter and rebellious attitude. We should all guard diligently that troublesome member—the tongue. What hornets' nests it stirreth up!

As to chorus directing; choruses are organized upon so many different bases that perhaps I had better just tell about my own choir at Center Church. Though still young, being only in its fourth year, it is rated as a successful organization.

We are fortunate in having an exceptional soprano soloist, who has sung in this church for about twenty years. She is a good musician with a glorious voice and is a vocal teacher; so from her pupils we recruit eight or nine sopranos, and six or seven altos, all of them good readers with good voices. We pay three basses and three tenors, otherwise the chorus is on a volunteer basis. The chorus sings from October to June and there are two services, at eleven and at four, from November to May, there being only a morning service during May, June, July or August, and September. The quartet sings through June and September, and a soloist during one of the summer months, our church alternating with a neighboring church during July and August.

There is one weekly rehearsal on Thursday evenings from seven to eight—this by vote of a large majority, so that the rest of the evening is available for other engagements. I do not claim that one hours' rehearsing is

sufficient for every choir, that depending upon the material and upon the amount of work required. We find it entirely adequate, but through that hour we certainly work hard and fast. I find it better to go quickly from one anthem to another, not giving opportunity for a lively conversation to get under way. Regular attendance is required, also notification in case of sickness or other absences. I have a list of available substitutes who do not wish to be tied down regularly.

To get the best results from a chorus it is necessary that they stand where they can see the director; otherwise it is impossible for them to phrase together, to begin and end together, and to enunciate together. Carelessness in these matters often mars an otherwise good performance. In a chancel choir where only one half of the choir can see the director, the other half should watch a soloist, who by slight inclinations of the head or by facial expressions can convey directions to them. This is not entirely satisfactory, but it is about the only thing to do.

The ideal place for the organ console is in front of the choir so that the organist faces the singers, but since that is seldom the case some other arrangement has to be made. How a director can be expected to work with his choir, having his back turned to them, is more than I can understand.

My console is upstairs in back of the congregation and so placed that the sopranos and altos must stand at right angles to the congregation as in a Chancel choir; the men stand on either side of the console. In that position most of the singers can see me and the few who cannot, watch our soprano soloist who gets the signs from me, and the results are quite satisfactory. There are no rehearsals on Sundays, except for solos or quartets; frequently just before an anthem is sung I pass word along by the soloists, reminding the choir of certain doubtful phrasings or expression marks which may have been forgotten since the rehearsal.

Nor is the social end of the choir neglected. Each year we have a large choir party to which are invited the husbands and wives of the choir members, the music committee, ministers and sexton. The affair is very informal but helps to keep alive that feeling of good fellowship and personal contact.

The selection of choir music requires much thought. Adjusting the solo work so that if, for example, there is to be sung an alto solo, the anthem shall contain a solo for a high voice, and vice versa. As far as possible the music should harmonize with the general theme of the service, and this can only be done by regular consultation with the minister, which I believe is very necessary.

Anthems with meaningless texts may well be avoided, as there are enough others. Many organists are not concerned about the text as long as the music appeals to them, but it shouldn't be a question of the organist pleasing his own taste but of trying to select fitting numbers for the service from both music and text standpoint.

The place of the anthem in the service should partly determine its character. Coming immediately before the prayer it should surely be of a devotional nature. In what kind of a mood for prayer must a minister be after hearing a big slam bang of an anthem? Whether it is a joyful noise or some other kind, he must feel like offering thanks to the Almighty that the thing is over.

I have always felt that the church is not the place for purely technical display either in choir or organ music. Naturally an organist needs incentive for practise and the choir needs the same thing, but I think there may be occasional opportunities for real hard work, even though it be necessary to work up a concert. As a rule simplicity in the service is much more effective than the most elaborate performances, and an organist has no right to try to force Bach fugues or Vierne sonatas down the throats of the congregation who come to church for worship, rest, comfort, and strength. Not that it doesn't develop the latter quality to listen to some of the modern music.

The prelude should receive a good deal of thought and preparation. Dean Charles R. Brown of Yale said not long ago in one of the Lyman Beecher lectures, "The organ prelude is one of the most important parts of the entire service; for it should put the congregation into a frame of mind sympathetic and receptive to the service." The organist should see to it that his own religious life is not entirely neglected, and that spiritually and mentally his attitude to the service is sympathetic.

The idea seems to exist among organ

students and others that because they can play Bach, Widor, and Vierne, church music is so easy that it isn't worth a thought. It isn't easy if it is done intelligently, as is very evident from showings before committees and in services. Hymn playing is really a study by itself; the fact is that words play a very important part but many organists grind out verse after verse with the same registration and tempo, utterly oblivious to any text or its meaning.

In connection with this subject, may I mention the hideous practises of the leading soprano note and the last lingering pedal note, which are heard in some churches even today. Imagine a double bass player in an orchestra sawing away after everybody else had stopped! How such atrocities in the name of Art have been tolerated and how organists who commit them have escaped with their lives is a wonder.

Another glaring and ugly sin is the abuse of the tremulant. If the organ possesses a conspicuous and exaggerated tremulant, let it alone. We have all heard services in which the organ seemed to be having a series of chills.

You have doubtless heard of the sign posted in the small western church—"Don't shoot the organist, he is doing the best he can." Some organists might post the first half of that sign to their advantage, but the last half of it isn't true. Let them get busy and brush some of the cobwebs and dust from their lazy brains and exercise a little common sense and learn something about their Art; perhaps it hasn't dawned upon them that it is an Art.

I have mentioned the prelude as an important part of the service; now I would like to say a word about the postlude. We are all more or less creatures of convention and it often takes courage to break away, but may I ask, Why the noisy postludes? After a service particularly restful and devotional which usually ends with a beautiful benediction, what a jar, what a rude summoning back to earth, suddenly to hear a blast of everything good and bad in the organ, often in the form of a cheap secular march above which the outgoing congregation tries to make itself heard. Surely a service should have the elements of reverence even at its close. After the final Amen, the organist may improvise a little on a theme suggested by one of the hymns used or by one of the choir numbers, gradually

building up a crescendo into his postlude, if he wants to play a big number. Of course the general character of the service should determine the nature of the postlude. There are undoubtedly times when a big dignified or even joyful ending is appropriate, just as there are times when a quiet closing is more suitable. I rarely publish my postludes as I cannot tell until the close of a service just what will fit in right; it is largely psychological and has to be felt.

Mere technical equipment can not make a good director any more than it can make a good lawyer, minister, or physician. Not that I would depreciate the technical end of it, for we need more of a certain kind of it rather than less. I believe that one real stumbling block in the way of obtaining competent church organists and directors has been and still is an undervaluation and lack of appreciation of the seriousness and importance of the position.

There still exists among teachers and pupils an attitude almost of contempt for a church job. Granted that organ salaries are not very enticing, isn't it up to us first to improve our end of it, giving our very best thought to the work at hand? How many people in any profession or in any job ever get very far who are afraid of giving more than they are paid for? We must show first that we are worth more, and I must say that there are not many churches getting more than they pay for.

Our American Guild of Organists has taken a big step forward in raising music standards of church organists, but I believe that there is still room for improvement even there. Instead of forcing candidates to spend so much time and energy upon the various species of Strict Counterpoint with its dizzying maze of rules, (which they will probably never use again) why not replace some of that purely dead-wood stuff with live practical questions bearing directly upon the knowledge of choir music, hymnology, and directing?

I would say to the organ student who has even the faintest idea that he may sometime want to play a church organ and direct a choir, if he has any voice at all, take some vocal lessons from a good teacher, accompany singers in and out of studios, get into church choirs and into any kind of choral society, oratorio if possible; attend all kinds of services, noticing how different organists and choirs perform; learn all

kinds, Jewish, Catholic, and Protestant. It is also a good plan to attend various rehearsals, observing how they are conducted. Seize every little opportunity of learning, for after you are tied down in a position, it will be difficult to hear others—and that is always a misfortune, and dangerous, as it is so easy to allow ourselves to settle into a nice comfortable little rut. A few bumps are then veritable blessings.

The director shouldn't feel that he is entirely capable of running his job alone; after all, he is only at one end of the church and not the more important one either, and the mere rendition of good and beautiful music is not enough. To produce satisfactory results there should be a sense of co-operation, a blending of themes; and to obtain this end, minister and director must work together. The minister need not necessarily know much about music, although it is more satisfactory if he does, providing he doesn't think he knows more than the director, or try to tell him how to run his job; that is a real misfortune and the organist facing such a proposition is not in an enviable position; he should certainly stand up for his rights in a firm but pleasant way. No minister has a right to try to run a choir over a director's head; however, suggestions from him should be welcomed, although the organist shouldn't feel obliged to make use of them all if his better judgment doesn't approve. Overbearing and tactless ministers have often made a mess of things in the choir loft and have stirred up among choir members a great deal of bitterness and antagonism which haven't helped their cause. Then there is the other side of it, and some ministers have suffered from narrow-minded and conceited organists who would not take one word of criticism when it was often just and deserved.

I have worked with ministers who knew apparently nothing about choir music and who preferred not to be bothered about it; in that case an organist has to pull alone the best way he can. Perhaps that is preferable to the minister who thinks he knows all about it and all about everything else.

I am very fortunate in having the oppor-

tunity of working with a minister who has a keen appreciation of the best church music and whose sympathy and co-operation is a continual inspiration and deep joy. His personal interest in each member of the choir is a big factor in keeping the organization together.

Let us never hold ourselves above criticism and suggestions, for that is the only way to keep growing and improving. I don't mean to listen to every little bit of criticism from this one and that one, allowing it to worry us; but by being receptive to it and not always resenting it, we may discover something of real value to ourselves and to our profession. Naturally we prefer to hear complimentary things about ourselves and about our work; but now, candidly, if we never heard an adverse remark or if we didn't get a little jolt now and then, wouldn't we be inclined to let down on the job? We need a few thorn pricks to keep us awake. Let us remember too that ministers are human beings and like a word of appreciation as well as we do. Let us be generous and charitable and these courtesies will doubtless come back to us.

Finally, no matter how much we know or how many letters of the alphabet we are allowed to tack after our names (which, by the way, I think is a foolish custom) let us never become self-satisfied. Let us add to our choir and organ libraries every year, and if we are not blessed with the creative gift, let us keep posted on what others are doing in that line, selecting what is good for our own use. But in our musical enthusiasm let us not forget to keep interested in the great game of Life, not as a spectator but as one of the great human family, keeping or creating an interest in what is going on in this wonderful world of ours.

In the mad rush and scramble for Dollars, that terrible contagious disease which threatens to sap the very life of the nation, let us, as messengers of worthier things, with sincerity of purpose and with enthusiasm burning high, put our minds and hearts to our task, remembering that genuine happiness and peace of mind is found only in Service.

T. Tertius Noble

S. WESLEY SEARS

T. TERTIUS NOBLE, organist and choirmaster of St. Thomas's Church, New York City, President of the National Association of Organists, is a man of fine qualities and unusual versatility—a splendid organist and choirmaster, a choral and orchestral conductor of the first rank, and a composer who has a real musical message.

Born in Bath, England, May 5th, 1867, he displayed at a very early age a great talent for music, and was trained under the best masters, Sir Charles Villiers Stanford being the man to whom perhaps he owes the most. Before coming to the States he held successively the post of organist and choirmaster at All Saints', Colchester; St. John's, Wilton Road, London; Trinity College, Cambridge; Ely Cathedral; and York Minster. While at York he conducted the York Musical Society and the Hovingham Music Festivals, founded and conducted the York Symphony Orchestra, and revived the famous York Music Festivals after they had been permitted to lapse for a period of seventy-five years.

With such rich, successful and varied experience one can readily understand why he is exercising so wide, potent and beneficial an influence on Church music in our country. St. Thomas's Church is one of the finest edifices in America, its organ is unsurpassed in this or any other country as an accompanying instrument, and its choir and choir school are well financed, an essential in securing the best results at all times.

Mr. Noble is a devout Churchman, which is shown in all that he does. Even at the risk of being misunderstood I will say that no man can play the service well, or produce effective worship music through his choir, who does not love his Church. The fact of being spiritually-minded, or mystical, does not of itself adequately fit him to do so. There are two distinct types of service playing—the Catholic and the Evangelical. Under the former are comprised the Roman Catholic and Episcopal communions; under the latter all of the other demoninations. These styles of playing are as far removed from each other as are the styles of architecture most suitable and appropriate for

the different churches. All who have read that inspired and illuminating book, *The Gothic Quest*, by Ralph Adams Cram, cannot help but be struck by the comparisons he has made and the inferences he has drawn. Those who are deeply interested in worship as a fine art (and it should be such to be worthy of Him to Whom it is addressed) will do well to read and re-read this work, as well as two other books by the same author, *Walled Towns*, and *Gold, Frankincense and Myrrh*.

I quote a sentence from *The Gothic Quest*: "The first, last, and only reason for attending church should be for the purpose of worshipping God." It is not my purpose to discuss worship as a whole, but only one phase of it—music. In the Psalms we find many calls to that worship in which music is an integral part:

"O come, let us sing unto the Lord: let us heartily rejoice in the God of our salvation."

"Let us come before His presence with thanksgiving: and show ourselves glad in Him with psalms."

"Praise Him in the sound of the trumpet: praise Him upon the lute and harp."

"Praise Him in the cymbals and dances: praise Him upon the strings and pipe."

"Praise Him upon the well-tuned cymbals: praise Him upon the loud cymbals."

"Let everything that hath breath: praise the Lord."

Now, the music for the Evangelical service, its place, function and importance therein, is a subject by itself, and aside from our present purpose. For a full realization, however, of the place and importance of music in the Catholic service we cannot do better than to turn to the English Cathedral traditions, and in so doing we shall the better realize how one whose mind has been steeped in these traditions is the better confirmed and fortified for a musical ministry with us in America who have as yet no great traditions of our own in such matters, except, perhaps, the relics of the Puritan antipathy to beauty in all its forms.

Let us go then to England for a brief hour. It is early evening. We enter York Minster and kneel in that wonderful build-

ing with its majestic architecture and ancient jewelled windows, unrivalled in all England if not in the world. A short prelude improvised by Mr. Noble as the choir and clergy are entering soothes us and puts our mind in a worshipful mood. A voice, for we do not see the Officiant, intones "The Lord is in His holy temple," and then follows the service; first the Psalms, beautifully sung by the choir, then a lesson from the Old Testament, followed by that great Canticle of the Incarnation, "My soul doth magnify the Lord," a lesson from the New Testament, the Nunc Dimittis, a few prayers, and then the anthem, a cappella, "Saviour breathe an Evening Blessing," and the benediction, after which the choir and clergy leave the stalls as a beautiful improvisation sounds forth again from the great organ on its lofty screen. It is all over, and we leave feeling refreshed, strengthened, and at peace with all the world. No announcement of any kind, and no sermon, good or bad, to distract the mind from meditation and prayer; a service of worship and worship only. Some people may say that they do not like a service without a sermon, and they are perfectly within their rights to wish to hear one, if it be good, but the hearing of a sermon must not be confounded with worship, which is commanded, for a sermon is not worship and never can be. As helpful instruction it is of value in the religious scheme, but we cannot further pursue that thread in this article.

However, I am getting away from Mr. Noble and his work in this country. He has an exceedingly fine choir whose singing is a delight, pure and unalloyed. In accompanying the service he rises to rather lonely heights. I shall never forget one Sunday afternoon when I attended Evening Prayer in St. Thomas's; the processional hymn was "Of the Father's Love Begotten," with the old Plainsong tune sung in unison to a free organ accompaniment. This melody is one of the finest ever written, and, as rendered by that superb choir with Mr. Noble's improvised accompaniment, was as thrilling a bit of church music as any to which I have ever listened. All this makes one wonder why the American organist is so far behind his foreign brother when it comes to extemporization, for our best concert organists are equal, as executants and interpreters, to the best to be found in any country. Private teachers, with rare and notable ex-

ceptions, do not encourage the practise as much as they should, and I know of at least two prominent and influential men who openly say that it is not needed at the present time. When one listens to the improvisations of a Noble, a Dupre, a Schlieder, or a Widor, he realizes what is lost to the contemporary world of music through the neglect of this art. May I be forgiven for saying that the theater organists are developing themselves along this line to a far greater extent than most of us who devote ourselves to the music of the Church? Mr. Noble's improvising is scholarly but not pedantic; authoritative and yet most interesting.

As a teacher he is without a superior, mild at all times, but firm in his insistence upon perfect technic. While telling the pupil his own ideas on the interpretation of a given piece he does not insist upon this interpretation being strictly followed but encourages an originality that does not distort what he believes to have been the intentions of the composer.

As a player he is a true tone poet, if I may be permitted to use that expression. His playing of the *PRELUDE* to his own "GLORIA DOMINI" on the great organ in the Springfield Auditorium was one of the finest bits of orchestral coloring I have ever heard on an organ, and his playing of Handel is a complete revelation of the wonderful beauty of that composer's works. Dr. J. Kendrick Pyne, for thirty-seven years organist and choirmaster of Manchester Cathedral, once said to me that Americans cannot play the Handel *CONCERTOS* for the reason that they do not know the Handel traditions. Whether that be true or not I do not know, but I do know that when, two or three years later, I studied these *CONCERTOS* with Mr. Noble he unfolded their beauties in such a way as to make them of the most intense and vital interest.

If any one wishes a genuine treat, let him go to St. Thomas's Church some Sunday evening and hear Mr. Noble play the Handel *CONCERTO* in G Minor (No. 1 in Best's arrangement, Novello Edition) or the one in B Flat (No. 2 in the same volume) and he will have an opportunity to revel in the sheer beauty and perfection of classicism intellectually and humanly played. If by any chance there be a Wagner number on the same program, he will see that Handel, when played as Mr. Noble plays him,

loses absolutely nothing by his proximity to the Master of Bayreuth. They are entirely different, it is true, but who can say that one is more beautiful than the other? In other words, Mr. Noble in his playing is a real artist and true interpreter of each number on his program, imbuing all with the individuality of the composer, not of himself.

Mr. Noble's church music has a charm and character all its own—a more deeply devotional quality than that of any other English composer. Like Yon, although in a different way due to the differences between the Latin and the Anglo-Saxon temperaments, he seems to breathe in modern tonalities the spiritual exaltation of the age of Palestrina. His "MAGNIFICAT" in B Minor is especially remarkable in this respect, and is, when well sung, truly inspiring; and if there is anything lovelier than his setting of "SOULS OF THE RIGHTEOUS" I have never heard it. What other composer has given us such a fine set of a cappella anthems, and every one a gem—"COME O THOU TRAVELLER UNKNOWN," "FIERCE WAS THE WILD BILLOW," "GO TO DARK GETHSEMANE," and the rest? His settings of the services are also very fine; the accompaniments are full, rich and rugged, almost rough at times, but always musicianly and uncommonly effective.

His cantata, "GLORIA DOMINI," a most unusual work, is one which the listener must approach reverently, as it is by no means popular either in its style or in its appeal, but it is well worth all the effort that any well trained choir or choral society will devote to it.

He has also composed many delightful organ numbers, which, when well played, are of great beauty. Both his vocal and instrumental compositions require a technic distinct and individual—different from that demanded by any other composer. He has published compositions to the number of about sixty, all of which will repay reading and performance.

In addition to his choir work and organ recitals at St. Thomas's as well as teaching, Mr. Noble has been and is in great demand both in the United States and Canada for

organ recitals and choral conducting. Shortly after his arrival in New York he organized the St. Thomas's Festival Chorus and gave works of large calibre with organ and orchestral accompaniment in their proper church setting. An oratorio must always fall short of its best effect when given as an entertainment in a concert hall. Among the works given were Elgar's "DREAM OF GERONTIUS," Noble's "GLORIA DOMINI," Brahms' "GERMAN REQUIEM," Dvorak's "STABAT MATER," and Bach's "SLEEPER'S WAKE." It is needless to say that all were performed with that careful attention to perfection of detail and beauty of interpretation which characterizes everything he does.

Mr. Noble also conducted the New York Oratorio Society in the Bach "ST. MATTHEW PASSION," accompanied by the New York Symphony Orchestra. The newspapers were unanimous in their estimate of him as a great conductor, and prominent musicians remarked in my hearing that it was the most thrilling performance of the "PASSION" to which they had ever listened. His conducting inspires confidence, and, figuratively as well as literally, he LEADS his singers and players.

Although he loves his native country (and what Englishman does not?) he is in thorough sympathy with American institutions and ideals, and says that he likes New York better than Old York. With us he has a wider field and larger opportunities, which cannot fail to bring gratification to him. He has made his church in New York a Mecca for lovers of church music, and his Sunday evening organ recitals have become a feature of the musical life of the metropolis. His recent election as President of the National Association of Organists is a well deserved tribute from his professional colleagues throughout the country, and at the same time confers a distinction upon the organization itself. His presence among us, in an important and influential position, is an inspiration to us all, and cannot fail to be beneficial to the future of church music in America.

The June Calendar

THE most important event to note in the month of June is, undoubtedly, the birthday of Latham True; and since a good thing that can be done today should not be put off till tomorrow, we have set this for the first day of June. One other event of international importance is to be noted; but we shall come to that on the 18th.

JUNE 3

EPISCOPALIANS vow that this is the First Sunday After Trinity, and no doubt it is. Catholics aver that it is the second Sunday After Pentecost, and they are right too. With the kind assistance of Father O'Connor of the local parish I have just been able to get this straightened out in my own mind. May the 20th was Pentecost for the Catholics and Whitsunday for the Episcopalians; both celebrated for the same historical event. May the 27th was Trinity Sunday for both. May the 27th was also the First Sunday After Pentecost for Catholics. June the 3d is therefore the Second Sunday after Pentecost for Catholics, and the First Sunday after Trinity for Episcopalians. The National Calendar presents no date of importance; the Music Calendar introduces Latham True on June 1st of 1874, Edward Elgar on June 2nd of 1857, and takes Julius Reubke on the 3d of 1858. Our suggestions are taken mostly from review and repertoire suggestions published in these pages.

True's "MORNING HYMN", C.-A., 1-5-290 (Cressey & Allen, publisher; reviewed in Volume 1, No. 5, page 290—May, 1918) is a fine-spun classic that will be appreciated best on repeated hearings; worth doing every year, and not difficult;

Elgar's POMP AND CIRCUMSTANCE is about the only thing I know of this Composer that is really fine, and I've never heard a good orchestration or seen a good organ arrangement of even that; some one ought to take this in hand and produce an orchestration that does the piece justice, and an organ version that fits the organ;

Reubke's 94TH PSALM SONATA, 1-1-27, is one of the great things in organ literature, fairly difficult, but ideal for church use; every organist worthy the name ought to have it, and I believe every half-way serious organist will enjoy it;

Demarest's "OUR DAY OF PRAISE IS DONE", Schmidt, 4-5-164, is a good evening anthem for chorus or quartet, easy to sing, and of an attractive degree of melodious and musicianly qualities intermingled nicely;

Martin's "HO EVERYONE", Ditson, 5-2-63, ought to be used once more before the choirs are wilted for the summer;

Davis' TRAILING ARBUTUS, Fischer, 3-10-378, fits the June idea nicely—perhaps you can arrange to have specimens of the flower decorating the church on the Sunday you play this melodious selection;

Dethier's THE BROOK, Fischer, 2-4-142, and 3-11-392, is the most successful bit of Nature Music I know anywhere; it is by no means easy to play; but it makes a fine morning prelude for the month of June when brooks run happy and free.

JUNE 10

AS one preacher writing to another, the Episcopalian second evening lesson makes interesting reading; I like better the passage where he speaks of a workman who needeth not to be ashamed, than I do the passages where the preacher's instinct gets the better of him. I'm not greatly interested in devoting too much time to reading ancient Jewish History and thought, so the other lessons do not bother me. The early Christians apparently thought they were put on earth to be religious; I can make nothing of Christ's teachings excepting that He taught that men were put on earth to live and prosper and do good; and when a man does that he will not forget the proper time and thought for things spiritual. The Catholic Gospel Lesson deals with the sheep that was lost—a practical application of the principle that life and living and kindness takes first thought. Our suggestions:

Coerne's "MY GOD MY FATHER", Schirmer, 5-2-64, is of the hymn-anthem type, but of better than average quality; it really makes a good piece of music, especially if unaccompanied; suitable for quartet or chorus;

Cutter's "THIS I KNOW", Ditson, 4-2-54, is another simple anthem, not of the hymn type, however; there is an attractive melody for low voice, and the whole thing is easy to listen to in the season when live people are thinking of getting out of doors again quickly;

Kursteiner's "THE MESSAGE", K.-R., 3-6-219, is a stalwart solo for a big voice, or, in its four-part version, a strong anthem for chorus or perhaps for a quartet of big voices; it is not an apology for living;

Andrews' VENETIAN IDYL, Schirmer, 3-8-302, sounds like it's beginning to get warm; and it's easy to play;

Barton's MARCHE GAULOISE, Fm., 4-5-176, is an odd number that is not difficult to play, but distinctive in effect; suitable as morning or evening prelude;

Cadman's LEGEND, Fischer, 3-8-303, is an excellent number that has a big effect, and is not very difficult to play; it serves best as a morning prelude.

JUNE 17

GOUNOD monopolizes the day by adopting it in 1818 as his birthday. Massachusetts takes what is left and calls it Bunker Hill Day. Waterloo made itself famous on the 18th in 1815. Next comes the 21st, the longest day of the year, and the first day of Summer, and we might all play In the Good Old Summer Time. The Episcopalian morning lesson deals with the Transfiguration and the incident of the disciples' failure to cure the boy, with the three other lessons devoted to ancient Jewish writers and their ideas of what mankind ought to do. The Catholic Gospel deals with the time when Christ called Simon, first showing how to catch fish. Moral: If you want to be a fisherman, or an organist, be the very best kind of a fisherman, or an organist, that is possible to be.

Gounod's MARCHE CORTEGE, Ditson, 4-9-319, is a good march number of none too serious music, easy enough to play, suitable for morning prelude or postlude;

His MARCH MILITAIRE, Ditson, 4-8-283, is another fine march, more popular and melodious in style, suitable for prelude or postlude; marches like these two numbers are always enjoyable and effective, and not half so superficial or silly as we sedate and even so cultured musicians think they are;

His "PRAISE YE THE FATHER", which Ditson has also issued as a trio for ladies' voices, is known to all congregations; its chorus version is always liked by volunteer choruses;

Lob's "THE EARTH IS THE LORD'S", Dit-

son, 3-10-361, is a melodious anthem, easy, effective, for chorus or quartet;

Nevin's "SING AND REJOICE", Ditson, 2-1-43, is a very simple and tuneful number, easy to sing, and adding a certain amount of life and spirit to the services;

Frysinger's SONG OF JOY, Presser, 2-11-454, is a sprightly little melody with plenty of rhythm and movement, and happy enough to distract any kill-joy.

JUNE 24

ST. JOHN the Baptist has the day all to himself. He was an important character in the world's history, and one we could well take note of in our programs if that were possible. Camille Zeckwer was born June 26th, 1875, and on that day in 1917 the first American troops arrived on their sacred mission to France; Oley Speaks was born on the 28th of 1876.

Zeckwer's "BURST FORTH", Fischer, 4-5-165, is a fine anthem, brilliant, melodious, stalwart, musicianly, the kind of music that should appeal to musicians and publicans alike; I give it to my quartet and they do it well, though a paid chorus will do it better perhaps; it moves rather lively in spots for the average volunteer chorus; it stands repetition three or four times a year;

Speak's "THOU WILT KEEP HIM", Schirmer, 1-5-290, is published for solo voice or for quartet or chorus, and is melodious and easy to sing; congregations like it;

His "TWILIGHT AND DAWN", Schirmer, 2-2-88, is another good solo from this writer of melodies;

Wooler's "HEAR THEN IN LOVE", Ditson, 5-1-18, is a melodious number somewhat akin to the hymn-anthem; easy to do, for either quartet or chorus;

Goss-Custard's GONDOLIERA, 3-12-440, is a beautiful bit of organ music and easy to play; for evening prelude;

Held's INTROSPECTION, Gray, 3-2-69, is for serious organists who like something dignified for a Sunday morning;

Johnston's FOREST VESPER, Fischer, 3-9-342, is a sweetened bit of music that ought to be used for an evening prelude or offertory or perhaps postlude; it is easy to play and makes friends.

Repertoire Suggestions

With Special Reference to Average Choruses and Quartet Choirs

IRENEE BERGE "THE CARPENTER'S SON"

SOLO for low and high voices with a rather independent piano accompaniment that adds melodic richness. It is a simple bit of honest melody to which the composer has added a human text, or perhaps the melody sprang from the text, and upon which he spent enough of heart interest to carry it across to the average congregation with sure effect. While it is not profoundly deep or scientific, it is not cheap or trivial. It fits any season of the year and perhaps can be best done by a bass or baritone, for an evening service where the humanity of Christ is preached rather than any of His other attributes. There is also an optional violin or cello obligato, though the song does not in any way need it. (Tullar-Meredith 60c)

CLIFFORD DEMAREST "MY FAITHFUL SHEPHERD"

SOLO for high or medium voice, with an occasional top F-sharp and G, and D as the lowest note. The accompaniment is excellent, the sort of a thing a musician writes when he has a little inspiration behind him and is not too lazy to give a melody an ac-



companiment, the combination of the calm assurance and confidence of the melody, coupled with the verdant, smooth-flowing accompaniment produces a song I have just been playing over and over again—merely because I liked to hear it. (And this number has been waiting on file for about two years, without discovery of its beauty.)

It is not a thing your news-boy will whistle after he hears you sing it, nor is it a song the other members of your quartet

will soon forget after you and a good soprano have given it a fine interpretation—perhaps they will wish they had found it first. It is the kind of music that is inspirational in origin, but musicianly in workmanship and finish; which is the kind of music musicians can best thrive on, for having once bought it you do not need to throw it aside after a first hearing: people will want to hear it again.

The illustration shows the opening measures, minus the first D on "My". This style is continued through the first and third sections, with a contrast section hovering between B minor and D, built of materials that make a good appeal both to musician and public. The text is faithfully interpreted in music that beautifies the beautiful thoughts, strengthens the strong thoughts, gives added assurance to the thought of confidence.....

But it is unwise to be too enthusiastic about any music, for the third person is likely to be disappointed. If you want your music to be beautiful but not sugary, add this solo to your repertoire; if you want to carry a message to your congregation, a message taken from no less a source than the Psalms (and this is one of the piteously few psalms a good man can sing in 1923 in its entirety) get this number; if you are out gunning for good program-making, use it as one of the chief numbers of a well-thought program idea. It is easy to sing, and the text is not the questionable one we usually must be content with, but the better one issued by the United Presbyterian Board of Publication. (Gray 60c)

HAROLD VINCENT MILLIGAN "MORNING HYMN"

UNACCOMPANIED anthem for chorus or quartet, with preference for the former, though perhaps there is not so much difference between the call for either one. It is harmonic music, with moods derived from harmonic progressions, and an occasional modulation tucked in to give high color to certain turns of the text. It is very easy to do, and if a choirmaster takes real interest in it he will find abundant opportunity for fine choral effects. It does not seem on

the surface to derive its worth from inspiration so much as from successful technic and plan of the Composer, and, as usual, Mr. Milligan has produced a work of originality and that certain peculiar punch to which his pen is addicted. Those choir-masters who have already used some of the other Milligan products reviewed in these columns will understand what this means better than those who have yet to acquaint themselves with Mr. Milligan's choral music. The piece is churchly because it is musicianly and restrained; it would be a surprising and refreshing thing to use it as the invocation to a morning service in place of the usual spoken invocation. And it would have the grace of really meaning something. We recommend it to all choir-masters who delight in working up unusual things of real worth that stand the test of repeated use. (Schmidt 10c)

W. RHYS-HERBERT

"BETHANY"

A CANTATA published first in 1909, later issued for women's voices, and quite entirely re-engraved and reissued in 1923—so there must be something in it. It has had many hundreds of performances, and is published even in solfa. Its great sale has undoubtedly been brought about by its simplicity and its suitability for the average volunteer choirs who insist on directness in all that they do, just as their audiences must have directness and simplicity in all that they hear if they are to be able to appreciate and enjoy it. The Composer has worked in a great deal of variety and special effects. He begins with a prelude that uses themes from the later choral passages, and one of these themes is used extensively in duet or antiphonal form. Then there are short passages for women's voices, followed by antiphonal passages for men's voices using the same material, with the range always easily within reach of all voices. Music of this kind is always bound to attract the volunteer chorus singer because he is sure he can do it. The text makes it suitable for any season of the year and it is so written that excerpts could be taken for the services at any time. Its insistent simplicity and directness will not please musicians who like profundity, but choir-masters having other conditions to face may find this a great salary-raiser in that it gives them a chance of doing something that shall both please

their chorus and their congregation, for the choir that does a cantata or two every year is always better than the one that does none. (Fischer \$1.25)

GENERAL SUGGESTIONS

TWENTY-FIVE CHORALS OF BACH, with English texts, selected, edited, etc. by Bertha Elsmith and Thomas Whitney Surette. "The Chorales of Bach constitute the foundation of music", says Mr. Surette in his Preface. The present collection is nicely printed, with anywhere from one to five verses of text to each Chorale; a few have independent accompaniments, but most of them have no accompaniment at all. There is included the beautiful Chorale Mendelssohn used for one of his SONATAS, though one or two of the beautiful St. Matthew Passion Chorales are missing when we would like very much to see them included. There is the old Oxford excerpt:

"O my dear hert, young Jesus sweit,
Prepare Thy credill in my spreit;
And I sall rock Thee in my hert,
And never mair from Thee depart."

Many of the texts are suitable for responses at various parts of the service, and if they are to be sung in harmony instead of in unison the notes are all there waiting to be sung, in spite of a low D for the basses here and there. The collection is fine material for good choirs. (E. C. Schirmer)

PALESTRINA: "ADORAMUS TE", an antiphonal chorus for men's voices, that can be done as well without the antiphonal effect when so desired. It is a beautiful, musical, sterling bit of music whose charm is fresher today than in the sixteenth century when it was written. It comprises four pages of music unaccompanied, is very easy to sing, in block harmony, and the lack of English text will not hinder its usefulness in even the most democratic and practical of churches. (E. C. Schirmer 15c)

HENSEL: "MORNING HYMN", an unaccompanied chorus for men's voices, that makes good use of changes of tonality for the production of different tone colors in the interpretation of the moods of the text; it is musical, fairly easy, has good dramatic and pictorial values, and will be as interesting to the singers as to the hearers. The text is for either church or concert use, though it is apparently intended for the former. (E. C. Schirmer 12c)

PAUL AMBROSE: "TOMORROW COMES THE SONG", solo for high and medium or low voices; "Be strong, say not the days are evil, who's to blame?" is the essence of the song and the composer has given it a musical setting and a strong setting—unusually strong for this unusually melodious composer. The text is worthy of modern usage, and the music is attractive enough to be heard with pleasure in any service. A good effect is derived from the way in which the composer suddenly brings in the voice after an interlude; he does not wait till everybody knows the voice is now to begin, but brings it in unexpectedly, and thereby adds strength to the setting. Altogether it is musically interesting and though it requires a big voice, it is not difficult; choirmasters hunting practical and musical music will find this suitable for frequent use. (Schmidt 50c)

J. BRADFORD CAMPBELL: "SUN OF MY SOUL", solo for high voice, a setting that has much to recommend it. It is not so simple as the average setting of this text, and it rises to one big climax and several smaller ones that bring the song up out of the common mass of music and make it a powerful interpretation of its text. It should have rather a big voice, though it is not difficult; its musical qualities will help the singer put it over and win congregations. The accompaniment is independent and adds elements of interest. It is a good number for the practical choirmaster who wants a well-known text set to better than the average music. (Thompson 50c)

ERNEST A. DICKS: "LOVE DIVINE", anthem for chorus or quartet, seven pages of music with considerable variety of material. It is not so much inspirational music as music written by a composer with the idea of setting a text effectively; the first part may well be taken unaccompanied, with special care on the "Love Divine" phrases to keep them from sounding jumpy. Beginning with the third page the accompaniment is necessary, and here we have great variety of materials, with broad passages and expressive passages and strong passages contrasted one with another. There is a unison passage in minims which seems to demand a chorus, but otherwise a quartet will do the anthem better than a chorus. (Schmidt 12c)

WALTER HOWE JONES: "THEY THAT GO DOWN TO THE SEA IN SHIPS", anthem for chorus or quartet, with tenor solo. There are seasons when the text is desired by the choirmaster for a special program; he will then find this a desirable number. There are passages of great beauty here and there, though the composer's aim has been rather to clothe a text. And the text seems to have been taken from the Bible somewhere though I cannot place it, nor even say for certain that it is Biblical. (Schmidt 12c)

WILLIAM LESTER: "HEAVENLY LIGHT", solo for high and low voices, rather a rhythmic bit of melody at times, with ordinary church music tucked in the intermediary sections, and a chorus that pulls along in a big way and gives a baritone a chance to put over a big effect. It is interesting enough for the average hearer to make it acceptable in any service. (Huntzinger 75c)

JOHN PRINDLE SCOTT: "THEY THAT TRUST IN THE LORD", solo for high and low voices, setting its text with power and conviction, obtaining results easily. The accompaniment, at the proper places, moves along with a sturdiness and power that even a mountain could not stop, and if in these places the vocalist can put bigness into the voice part, the song ought to carry its message emphatically. It is rather a message than a bit of musical beauty; its composer prefers to preach a sermon rather than entertain. Though there is sufficient attraction about it to make it pleasing to hear; it is neither sweetened nor forced; just a natural and good setting of a text that is suitable for every church and every service. Given a good soloist and a good organist, it would not lack appeal as music. (Schirmer 60c)

FLORENCE TURNER-MALEY: "I SEE HIM EVERYWHERE", solo for high and low voices; the sort of music that is worked out by a composer to give a singer a chance to carry a message somewhat in the manner of the minister's working out his message. I do not know that the average person would enjoy this very greatly, but a good interpreter would be able to carry a strong message with it. It is not difficult. (Schirmer 60c)

Service Programs

MISS JESSIE CRAIG ADAM
CHURCH OF THE ASCENSION — NEW YORK

March Oratorios
Elgar's Dream of Gerontius
Dvorak's Stabat Mater
Verdi's Manzoni Requiem
Rossini's Stabat Mater

CHARLES E. CLEMENS
COVENANT PRESBYTERIAN — CLEVELAND

Smart — Andante Moderate D
Widor — Adagio (Son. 6)
Bach — St. Anne's Fugue
Mendelssohn — Elijah selection
"Turn Thy Face" — Sullivan
"Pardon" — Maunder
"Come Now Let Us Reason" — Briant
"Penitence" — Maunder

DEWITT C. GARRETSON
ST. PAULS CATHEDRAL — BUFFALO

"Lord Most Holy" — Rossini
"When Thou Comest" — Rossini
"Through the Day" — West
"Great if Jehovah" — Schubert
"Lord Most Holy" — Franck
"A Legend" — Tchaikowski
"Seven Last Words" — Dubois
"O Saviour of World" — Moore
"At the Cross" — Andrews
"Jesu Word of God" — Gounod

RAY HASTINGS
TEMPLE BAPTIST — LOS ANGELES

Batiste — Pilgrims Song of Hope
Hastings — Caprice Heroic
Schubert — Serenade
Donizetti — Sextette (Lucia)
Wagner — Pilgrims Chorus
Verdi — Triumph March (Aida)
Mendelssohn — Spring Song
Meale — Magic Harp
Schumann — Evening Song

CHANNING LEFEVRE
TRINITY — NEW YORK

Dickinson — Andante Serioso
Calkin — Postlude Am
Guilmant — Meditation Bm
"Wash Me Thoroughly" — Wesley
"How Lovely" — Spohr
"The Righteous" — Mendelssohn

HENRY WARD PEARSON
ILLINOIS WOMAN'S COLLEGE

Christmas Vesper Service
Yon — Christmas in Sicily
Bach — Christmas Pastorale
Bach — In Dulci Jubilo
Handel — Pastorale (Messiah)

d'Antalfy — Christmas Chimes
Processional
Carols: "Christmas Hymn" — 17th Century
"Infant Jesus" — Yon
"There were Shepherds" — Foster
Reading
"Ave Maria" — Bach-Gounod
"The Voice of the Chimes" — Hahn

GEORGE PHELPS
ALL SAINTS — BOSTON
E. RUPERT SIRCOM
CHURCH OF OUR SAVIOUR — BROOKLINE

Combined Lenten Service
Widor — Adagio (Son. 2)
Hymn
"Cherubic Hymn" — Gretchaninoff
Versicles and Responses
Psalm
Lesson
"The Beatitudes" — Tcherepnin
Apostles Creed Versicles and Responses
"Come Unto Me" — Bach
Hymn
Sermon
Offertory
"Five Sayings of Jesus" — Davies
Benediction
"Save Us O Lord" — Bairstow
Hymn
Jongen — Chorale

JAMES EMORY SCHEIRER
SECOND BAPTIST — ATLANTA

Bibb — Vision
Bach — Son. 2
Kinder — At Evening
Sellers — Sunset
Bach — Fugue Cm
"Bonumest" — Buck
"God Be Merciful" — Shelley

EDWIN STANLEY SEDER
FIRST CONGREGATIONAL — OAK PARK, ILL.

Morse — Reverie Pastorale
Stewart — Processional March
Keller — Morning. Evening.
Andrews — In Wintertime
Rogers — Allegro (Son. 1)
Widor — Scherzo (Son. 4)
Buxtehude — Fugue C
"The Lord is Exalted" — West
Spirit of God" — Neidlinger
"There Shall Be No Night" — Wood
"Art Thou Weary" — West
"Evening and Morning" — Oakeley
"Angel of the Lord" — Andrews
"Hark My Soul" — Shelley
"Lord of Hosts" — XV Century

HAROLD TOWER
ST. MARK'S PRO-CATHEDRAL —
GRAND RAPIDS

"Lovely Appear" — Gounod
"O God Our Help" — Croft
Cadman — At Dawning
Chopin — Nocturne E-f
Wagner — Walters Prize Song
Jarnefelt — Praeludium
"O Rest In the Lord" — Mendelssohn
"Unfold Ye Portals" — Gounod

"If With All Your Hearts" — Mendelssohn
"It Is Enough" — Mendelssohn
Mendelssohn — Son. 1
"Hear My Prayer" — Mendelssohn

"But the Lord" — Mendelssohn
"Draw Near All Ye" — Mendelssohn
"Cast Thy Burden" — Mendelssohn
"Hear Ye Israel" — Mendelssohn
Mendelssohn — Consolation
Mendelssohn — Spring Song
"And Paul Came" — Mendelssohn
"Now We Are Ambassadors" — Mendelssohn
"How Lovely" — Mendelssohn

"By Bablons Wave" — Gounod
"O Divine Redeemer" — Gounod
"O Lord Have Mercy" — Mendelssohn
"Gallia" — Gounod

"Lord Vouchsafe" — Rossini
"Power Eternal" — Rossini
"Through the Darkness" — Rossini
"I Have Longed" — Rossini
"When Thou Comest" — Rossini
"Glorious is Thy Name" — Mozart

Mendelssohn Program
"Sing to the Lord" — Mendelssohn
"Praise Thou the Lord" — Mendelssohn
"Sing Ye Praise" — Mendelssohn
"I Waited for the Lord" — Mendelssohn
"Sorrows of Death" — Mendelssohn
"Night is Departing" — Mendelssohn
"Let All Men Praise" — Mendelssohn

"My Song Shall Be Always" — Mendelssohn
"Ye Nations Offer to the Lord" —
Mendelssohn

"The Crucifixion" — Stainer
MISS PAULINE VOORHEES
FIRST CHURCH OF CHRIST — NEW HAVEN
Tchaikowsky — Finale (Pathetique)
Elert — First Sonatina
"Come ye sin-defiled" — Stainer
"Mary Magdalen" — Stainer

FRANK HOWARD WARNER
CHRIST CHURCH — BRONXVILLE, N. Y.
Mendelssohn — Prelude Cm
Wolstenholme — Canzona
Stebbins — Where Dusk Gathers
Mendelssohn — Old Song
"Jesu Word of God" — Gounod

MRS. KATHERINE HOWARD WARD
FIRST METHODIST — EVANSTON, ILL.
Grimm — Invocation
Best — March
"Angel Voices" — Macfarlane
"What Have I to do" — Mendelssohn
HOMER P. WHITFORD

TABERNACLE BAPTIST — UTICA, N. Y.
Wagner Program
Organ: Forest Spell (Siegfried)
Fire Music (Valkyries)
Orchestra: Introduction to Third Act
(Lohengrin)
Processional Hymn
Scripture
Quartet: "O Saving Victim" (Parsifal)
Prayer
Choral Response
Organ: Prison Scene (Rienzi)
Tenor: "My Guardian" (Lohengrin)
Chorus and Orch.: "Pilgrims Chorus"
(Tannhauser)
Announcements
Orchestra: Prize Song (Mastersingers)
Sermon
Recessional Hymn
Benediction
Organ and Orch.: Fest March (Tannhauser)

If your programs, or your city, or your district, are not represented in these program columns it is because you have not sent your Calendars for that purpose. It is desired to cover the Country in all sections; if yours is absent, please supply your own programs to meet the need. Programs should be mailed under one-cent postage to The American Organist, 467 City Hall Station, New York, N. Y.

PHOTOPLAYING

"-- And the Regular Organist Took Sick"

AARON BURR

Mr. Beerbohm, kind sir, lend me your pen; Mr. Lamb, a drop of your ink, if you please. With the one I might spin out the other to a proper phantasy for here is a slogan worthy of both. I would write of great careers.

YOUNG Botherwell, representing The Social Barnacle, sought and interviewed the gifted and beautiful Mayme Slusch, Organistic Premiere of Cadaverone's Mammoth Hippopotodrome on Nixnux Street. Miss Slusch is a graceful blondinette with henna hair, and of voice and carriage which bespeak the highest culture, although she has never outgrown the modesty of taste that was hers in humbler days when she was merely Pianiste Reliefe at the Miasma Theatre. One feels in talking with her that here is the same simple girl only grown riper; in full bloom, one might say, but certainly unspoiled by success. 'The way of the young Artiste,' she says, 'is not easy and I had to work up from a comparatively small position'—but hear it in her own words!

"The way of the young Artiste is not easy and I had to work up slowly from a comparatively small position. First as helper at the G. and B. Soda Fountain I went to night school and studied manicure. There was a piano in my boarding house and of course I used to play upon it in the morning before breakfast, again at lunch time, and again for an hour or two at dinner time, and also in the evening after my return from night school. I had never thought of taking it up seriously but when Mr. Glucose and Mr. Benzoate sold the fountain and bought the Miasma Theatre I had reason to rejoice for having spent some of my leisure at the piano. I was prepared for the opportunity that came.

"From the Pianistship Reliefe of the Miasma it was of course a big step to the Organistship but one day the regular organist took sick and I was asked to fill in."

I had intended to write differently. I had it in mind to sing, with a little research of Unknown Heroes. I was to have recalled to you the Organists who took sick. I should have written how one day in the tiny village of Blank the organist was suddenly ill and the village priest looking high and low for a substitute finally turned out young Johnny Bach who played him an epoch. I should have imagined then for you the young Bach and his first performance.

"Here was my opportunity. I scarcely felt worthy of it and just had to tell Mr. Glucose and Mr. Benzoate that I did not feel prepared for it. But they were very kind saying to do the best I could."

"Y-ng B-th-rw-ll: "Did you really feel nervous that day?"

"M-ss Sl-sch: 'Well of course I went to the Theatre and practised on the organ for the whole morning so that by show time I understood the instrument thoroughly, and yet it was with a distinct thrill that I prepared my stop combination at two o'clock for the day's performance. It seemed, as I drew the Bourdon, the Gross Flute, the Vox Humana and the Tremulant, almost as if hands other than mine directed by some unseen power were doing this. For an instant before the lights were lowered I felt quite faint but soon the curtain was drawn, there was a picture before me; and living only in the drama which was flashed on the screen I soon forgot myself; forgot that this was my first experience at the organ; for-

got even that I was making music. Assurance came. I was buried in my work."

I should then have recounted how in the other little village of Dash, on the regular organist's being suddenly stricken with the quinsy, exhaustive search brought forth the tiny Mendelssohn who turned this accident into a career.

"Y-ng B-th-rw-ll: '—and from that day to this—?'"

"M-ss Sl-sch: 'Of course I had much to learn after that. It took practically a whole week to become adept in pedal playing. I had of course already mastered the Art of Improvisation and that solved most of my problems in pedal playing. The stop combination which I discovered on that first day has stood me in good stead ever since. In short I soon found that organ playing is simply a knack, once acquired always avail-

able and easy of control, and offering boundless opportunities for the precise fitting of music to pictures.'

"Y-ng B-th-rw-ll: '—and from that day to this—?'"

"M-ss Sl-sch: 'It was but a short step to the Organistship Premiere of the Hippopotodrome. It happened one day that the regular organist took sick and—'"

I would have sentimentalized a while over these forlorn ones who suffered sore throats and whatnot that genius should have its opportunity. These organists who took sick are pivots in musical history. They are Unknown Warriors to whose memory I would have raised a monument.

But I've dawdled my hour and here is Mayme Slusch. I resign my slogan to any incipient Beerbohm who will raise the monument.

Do It Now

SMILE, and the world smiles with you—

Knock, and you go it alone—
For a cheerful grin will let you in
Where the knocker isn't known.

—A. P. Sandles in The Billboard

Myron C. Ballou

MR. MYRON C. BALLOU was born August 1st, 1868, in Providence, R. I., and has been there ever since. Of course his High School work was finished in Providence in due course, and the course in the University of H. K. (the reader can

maintained three years. A few other appointments intervened between his first and his present position, which is the First Universalist Church of Providence, where he began work on January first, 1897—twenty-six years and still going strong.



WE DON'T DO THIS VERY OFTEN

But in this case it was take it or leave it, and we chose the lesser of the two evils; no photograph or other plate was available. Mr. Myron C. Ballou looks you in the eye and takes a peep at how you have your hair combed. He has a keen sense of humor tucked away behind his glasses somewhere

figure it out himself) was begun in Providence, though it has not yet been completed, nor will be, so long as life lasts.

His music teachers were mostly local musicians, with the exception of Mark Andrews with whom he studied counterpoint, and Felix Fox with whom he studied piano playing. At twenty years of age he was ready to astound the world with good music, which he began to do in the Roger Williams Free Baptist Church of Providence. He stayed there one year and then stepped up higher, to the Park Street Baptist, where he re-

To his church work he added the Strand Theater of Providence, and the two have been thriving nicely together for the past six years. He is at present teaching organ and theory, and has according to his own confession, "several tons" of manuscript composition, but he adds, "let nobody shiver; they will not be published, so the publishers tell me."

He is an Associate in the American Guild of Organists and State President of the National Association of Organists. To those associated with THE AMERICAN ORGANIST he

is best known by his letters and comments which are always witty and care-free; in fact you'd never know he was troubled with organ playing. And to look at him in our photograph only confirms the impression that he's an organist but not damaged very much by it. I hope that is not a Bach Fugue he has on the music rack. We wanted a straight-in-the-face photograph, but he had none; and even a photo of the present pose was not available, or we would have retouched it and produced the face

alone as is our custom. So we borrowed the plate—and here he is. As a church organist we know little about him, though churches bought organs and paid organists long before theaters did; it is as a theater organist that Mr. Ballou does his strongest thinking and writing, and it is as a theater organist that he has become most widely known. Perhaps this is not unnatural, since the theater audience numbers many times over the church congregation, and assembles six or seven days a week instead of only one.

Critiques

RIALTO

IF WE could have compelled every arm-waving conductor on earth to visit the Rialto on the week of March 5th and see the Rialto Orchestra play its overture, Glinka's *RUSLAN UND LUDMILLA*, without any conductor at all, we might have been able to show a few of them how silly they are. I know one who waltzes his overtures through from beginning to end, with the result that only the blind can enjoy the work of the orchestra when he is there. And not only does he fail to lead his orchestra any better, but most of the time they rightly do as they please and he has to follow them; besides that he has so killed the spirit of the orchestra that the first conductor has all he can do to revive them when he is at the baton.

However, Mr. Riesenfeld for some unknown reason decided to let the Rialto Orchestra play an overture without the assistance of either himself or his now famous right-hand man, Mr. Joseph Littau. It was an odd sight, to say the least; but the orchestra kept together nicely, followed nuances and interpretation so well that it would have been only a matter of guess work and chance for any man to have said without knowing that there was no conductor present.

I suppose we must score another novelty for Mr. Riesenfeld. Nobody else has had the courage or perhaps the sufficiently trained orchestra to try this.

Mr. C. Sharpe Minor's fourth organ "novelty" in his guest engagement consisted of two songs, "SORRY" and "LOVE'S CARAVAN", which he played somewhat as a singer

would sing it. To my mind they were much more successful and pleasing than a singer could have made them. The words were thrown on the screen, a few lines at a time, and Mr. Minor managed his phrasing and nuances so well that the instrument fairly sang—or else I was feeling particularly good at the time. He varied his registration considerably, made good use of double touch, and changed from solo to harmony in the melody hand freely; frequently his changes of tone color came at unexpected places. Altogether I considered it an artistic and entertaining performance, though the applause was less than is given to ordinary numbers on ordinary programs. I can believe that Broadway is tired of being Wurlitzerized, but I can hardly believe that Mr. Minor did not do his number more effectively and entertainingly, from the purely musical standpoint, than any singer could have done, nor that any other crescendo construction and manipulation is as effective as the Wurlitzer brand.

TANNHAUSER OVERTURE was again played, Mr. Joseph Littau conducting at this performance. In our December 1921 issue the time of performance on this Overture was given as it was played under the batons of Mr. Littau and Mr. Riesenfeld at the 7:30 and 9:30 performances of the same day. I do not remember how the performance impressed me then as to tempo but the performance this time seemed about ideal, barring a few details to be mentioned later.

Organists playing the fine Warren transcription of the Overture will be interested in the actual performance time chosen. The Overture is divisible into three distinct sections, with the second section beginning

after the main theme dies, where the animated passages begin to dance around; the third section begins with the return of the main theme. The time of performance of these three sections is given in A as Mr. Riesenfeld conducted in 1921, in B as Mr. Littau conducted at that time, and in C as Mr. Littau conducted in March 1923:

A: 4:30 — 5:30 — 2:30	12:30
B: 5:00 — 5:30 — 2:30	13:00
C: 3:57 — 5:15 — 2:44	11:56

When I am playing this Overture myself I cannot definitely say whether my own tempos would suit me if I were listener instead of player; but as listener to Mr. Littau I do know if his tempos suit me. The first section was fine, and the last section fine; but the middle section I wanted much faster, say shortening the time a whole minute or even more. This middle section has never pleased me; I always want more fire in it, more power and more speed; I want it to rush madly on as a demon; I don't like it tamed down. Wagner wrote it for this taming to be sure, but I do not like it. I want it vicious and wild; ferocious, tempestuous, boisterous. Anything to give it fire and vim. And the Wagner orchestration of the main melody in the middle portion of the middle section seems to me to be as faulty as anything could be. A great spirited melody tries to shout and sing with all its power—but the instruments upon which it sings are incapable of giving it the power and breadth, and the choppy chord accompaniment is so feeble and frail that even my great ideal Wagner falls down completely in my estimation. I would rewrite this and pull the melody up on brass with full orchestra underneath as an accompaniment, and with chords or notes of twice the actual time value of those that stand in the score. For all of which the dear reader may say that I've been honored with the degree of D.F. Say it if you like; I'll go on wanting this TANNHAUSER OVERTURE played in my own way none the less.

Mr. Littau is at the top now, one of the finest conductors on Broadway; I would say he is one of the trio of masters. And besides being a great conductor and an inspiration to his men he is beloved of them. He never lacks interest in the music he is conducting, and he inspires his men with this same interest. He is intense, he is broad in interpretative ideas, he is economical in gesture and graceful, and he pulls moods out

of the Rialto Orchestra as surely as you and I pull Diapason tone out of an organ. Whether in classics or in the solo jazz, he never lets down; his interest, his heart is always in it and to the limit.

I have already taken more space than one theater should have in these columns, but I simply cannot close the Rialto review this month without mention of "The Chateaux of France" by John J. Iris release, showing the wonderful old French castles, to whose showing Mr. Riesenfeld has set a superbly beautiful flute solo accompanied only by harp, with full orchestra used by way of contrast in the middle section. No scenic has ever been accompanied so appropriately and so beautifully.

CAPITOL

SMOKY MOKES is a grand old melody—for those who like it. My brother used to play it in fine style. He couldn't read one note from another and it was the only piece he could play. He has a fine repertoire of the classics now and perhaps never plays SMOKY MOKES. He has a Pianola. I had not heard SMOKY MOKES for twenty years till I heard it in the Capitol Theater, played on the organ to a scene in the undressed kid's picture on "Jazzmania", and it fitted very well. In fact I doubt if many in the audience realized they were listening to music as old as that.

In one picture an old dance was executed (I do not recall the picture); first we saw a young lady in colonial-like costume doing a minuet. The organ played merely a minuet-like bit of music on a clear flute and without accompaniment or pedal. It was a charming bit of relief, though the reason for it developed a few minutes later when the screen showed a flute player furnishing the only music. Even if he had not been shown I think the music would have been ideal and refreshing.

Tchaikowsky's NUTCRACKER SUITE was repeated on the program of March 19th, with beautiful dances for each. And on the same program Mr. Rudy Wiedoeft appeared as saxophone composer and player in two numbers that brought down the house. The saxophone is like the tone of most of the unit theater instruments, uneven and unrefined, though it is pleasant enough as diversion now and then; certainly the player did a neat bit of expressive playing. Also Mr.

Rothafel staged another of those mysteriously gripping presentations in Kawelo's "South Sea Idyl", sung by Mr. Bruce Benjamin, tenor, in a beautiful setting just before the feature; Mr. Rothafel dims his front and back stage lights at the close, lights the figure in relief, drops an almost transparent curtain before him, starts his projection machine, throws the title and begins the picture while the singer stands in fading relief and the silver screen drops in front of him to take the shots from the projector. He has created some marvelous effects in this way—all for the sake of beauty and enjoyment.

Mr. Rothafel has installed an amplifying apparatus made by the Western Electric Company, which its manufacturers call a Public Address System. A microphone so sensitive that it will pick up a speaker's voice at a distance of ten feet and faithfully reproduce every nuance and gradation of tone is placed before Mr. Rothafel in the back of the house and from the vantage point of the audience the director watches and hears the entire rehearsals and is able to speak instantly to every person concerned, without strain on his voice and without moving from his comfortable seat. Mr. Rothafel's idea of exercising absolute personal control over every detail of the entire Capitol program is one that can safely be adopted to greater extent in other than the theater branches of the organ world.

RIVOLI

IN a change of scene during the course of a feature, from indoor to outdoor, Mr. Cooper changed his registration from string-dominated ensemble to flute, and the freshness of flute tone seemed to heighten the importance of the change on the screen, though the same music was continued. The same player's treatment of the news reel showed his philosophy that when the subject changes radically the music ought to change whether or not the same music could be used

for both scenes; and if the music itself does not change, the registration, tempo, power, must be changed. Contrast in the music is as essential as contrast in the picture.

With Mr. J. Van Cleft Cooper, who has been with the Rivoli almost since the Rivoli has been with itself, and Mr. Frank Stewart Adams, who went there recently after a long warfare in the Rialto, the Rivoli is equipped with head-line players who have foolishly gone about their business so quietly and conscientiously that they have neglected to make stock of their own names and fames. Their two styles of playing contrast more favorably than has been the case in any other prominent house.

I had just been to another theater and observed a player changing music with the changing scenes, and something was wrong, I could not quite understand it, for the music fitted well enough. I discovered the trouble a little later in hearing Mr. Adams. Mr. Adams used his selections one after the other but he omitted the introductions and went directly to the main themes; the player in the other theater was using all the introductions—and by the time he got into the theme itself the picture was about ready for another change. Not so bad as this, but bad enough none the less. Further, Mr. Adams colors his music with the scene. If a love scene grows fair and warmer, the music grows warmer and stronger too. And though he is not apparently watching the picture every minute, he has an uncanny way of taking a north-east glance over his spectacles and seeing the picture do just what his music tells it to do: he does not so much seem to be following the picture as impelling the picture to follow his music. He is the one man in the photoplaying world who can work eight days a week for fifty-three consecutive weeks each year without growing stale and hitting wrong notes. He's still single (with strong tendencies in other directions). Maybe single men don't have the worries of the other poor fellows.

NOTE: The remarkable bit of music mentioned for "The Chateaux of France" (Rialto program) was Bizet's Suite, No. 2, Minuett, L'Arlesienne.

Repertoire Suggestions

CHARLES L. JOHNSON: "COLORADO AND YOU", a pretty little ditty backed by a simple but genuine melody, with a chorus enriched with one of those successful obligato parts added a third or sixth above the melody proper. It is suitable for a slightly amorous scene, or might perhaps be used as the love theme of an ordinary picture. (Foster 60c)

ERNEST C. KROHN: VALSE D'AMOUR, a sprightly waltz for piano, suitable for a teaching piece, and giving students some interesting moments in learning to play running passages of arpeggio tendency, all the while furnishing enjoyment to themselves. In the theater it would be sprightly and charming for any of the happy, lively scenes; delicately and softly played it would be ideal for up-in-the-air or out-on-the-lake. It skips around in really delightful fashion and makes beautiful music. (Ditson 60c)

CEDRIC W. LEMONT: SOUTH SEA IDYLLS, a collection of eight little bits of appealing music for the piano, making 43 pages, attractively printed. Each piece is easy to play and is inspirational enough to furnish the finest kind of teaching material on the one hand (making pupils like their practise hours and teaching them to turn to practical musical music instead of drumming dust-dry technical rubbish into their hearts and minds) and excellent mood-pictures for theater use in scenics and all pictures of good character. The eight titles are:

Dawn Comes Stealing

Romanza

On the Lagoon

Threnody

Love Dreams

In the Dusk

Entreaty

Legende

Each piece is really attractive music, the

kind that makes musicians popular with the public, at the same time cultivating real music appreciation. (Heidelberg \$1.25)

THEODORE A. METZ: INDIAN SMOKE DANCE, a piano piece that is quite characteristic in its main theme but drifts over into the realm of light dance music in the middle sections. In the theater its first section makes good suggestive material for improvisation for Indian scenes, especially of a jump-around order, though the middle sections could be used only for ordinary non-Indian pictures. (Ditson 60c)

FIRMIN SWINNEN: THEATER ORGANIST: MISTERIOSOS, a group of five numbers written by one of the greatest of theater musicians, a man who suddenly and without preparation stepped from a Belgian cathedral into a Broadway theater and made good. The qualifications that contributed most to his success were: (1) his mastery of key-board harmony, (2) his ability to improvise, (3) his faithful dramatic sense, and (4) his inexhaustible store of energy. It is the first three qualifications that we find exemplified in the present collection of music written for the theater organist, on three staves, and for theater and no other use. As a school of instruction as to how to improvise for dramatic situations of the mysterious order, nothing better has ever been written. And, strangely enough, almost every one of the five pieces shows how simple the matter really is—if only we know key-board harmony. Written harmony is of no use; it is all too slow and clumsy. We must translate it into key-board harmony before we derive much benefit in the theater. Four pieces are four pages each, the fifth three pages. All are easy to play, contrast in styles, and teach valuable lessons as to how to improvise. (Fischer \$2.00 for the loose-leaf collection of five Misteriosos)

You Get One Too

A PARTICULARLY good workman always seems to have a particularly good job.—*The William Feather Magazine*

Harold O. Smith

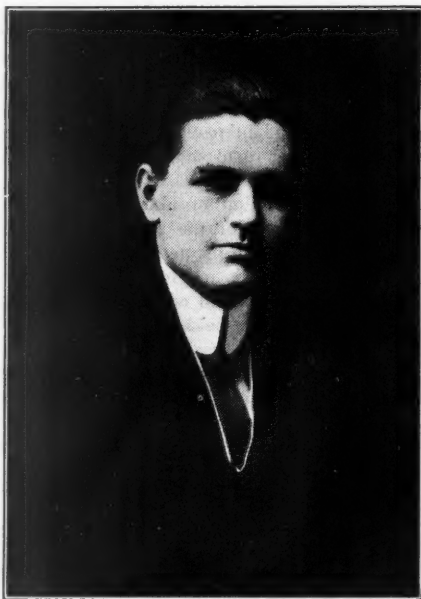
G. W. NEEDHAM

THE ART of the theater organist is of such recent birth and rapid development that a continuous service of five or six years would entitle one to the veteran's insignia if there were provision for such decoration. It was about five years ago that Harold Smith received his baptism of film at the Broadway Theater, which at that time was committed to a policy of lengthy features such as "The Romanoffs" and "War Brides". The musical settings were artistic and ambitious, especially for that period. For example, the score for "The Romanoffs" drew freely on the modern school of Russian composers from Moussorgsky to Iljinsky with, of course, a generous measure of Tchaikowsky. With the exacting Herbert Brennon in the background it is needless to say that rehearsals were painstaking and exhaustive. It will readily be admitted that such an initiatory experience was valuable to an organist equipped by natural gifts and adequate training to rise to a unique opportunity.

Mr. Smith's musical training began with his attendance at the University School in Cleveland, in his native State of Ohio. There was a very good music department at the School. He studied piano and sang in the School choir. At the age of sixteen he went to Germany and spent two years at the High School of Music in Berlin, where he studied piano, harmony, theory, and the history of music, with the excellent teachers of the faculty. A three-years academic course at Ohio State University followed. Later came another year abroad, during which he had piano lessons with Harold Bauer in Paris, and organ lessons with Henry Bird of London.

In the meantime Mr. Smith had become associated with the late David Bispham, with whom he toured the country for several seasons, as accompanist and piano

soloist. Similar tours followed with Bonci, Rappold, Jomelli, Kathleen Parlow, and the late Maud Powell. There was also time



HAROLD O. SMITH

for church work, including regular positions at the Thirty-fourth Street Collegiate Church and the French Eglise du Saint-Esprit. Related activities include the position of accompanist to the Beethoven Society, of which the late Louis Koemenich was conductor, and, for several seasons past, a similar post with the Schumann Club, Percy Rector Stephens, conductor.

Following his initiation at the Broadway, Mr. Smith was heard in the Rialto and Rivoli. When the Brooklyn Strand opened he was engaged as first organist. Again

Broadway beckoned, and he returned to the thoroughfare of bright lights by way of the Capitol, soon after the "world's largest" opened its doors. A term on the Fox circuit followed, after which came a return engagement of several months at the Capitol.

Last year Mr. Smith again joined the Fox staff, taking the most important post on the circuit, that at the Academy of Music. At the beginning of the present season he was recalled by the Brooklyn Strand and is still actively engaged at that theater.

Mr. Smith, as a result of his varied and extensive experience has come to hold decided views on the subject of music for the silent drama. To use his own words, he believes that "the tonal background should always remain such literally, never obtruding enough to take the watcher's attention forcibly from the picture, except in a subconscious reaction to a familiar melody." Unlike the exhorter who told his auditors to do as he told them and not as they saw him do, Mr. Smith practices what he preaches. The continuity of his performance is not marred by abrupt digressions, meaningless pauses, forced modulations, or other exerecences irrelevant to the story that is being unfolded on the screen. His registration is judicious, temperate and appropriate. Improvisation, based upon a refined musical instinct, exhaustive training, and a cultivated perception for dramatic values, plays an important part in his work. His natural equipment includes a highly sensitive and retentive memory; a veritable storehouse whose wealth is instantly available when needed.

While offering tribute to composers like Diggle, Stoughton and Swinnen (to mention only a few) who have composed with an eye to the needs of the theater organist, Mr. Smith holds that the standard organ repertoire is chiefly the product of composers who took the ecclesiastical view point when writing for the organ. Therefore, as the majority of pictures stress the dramatic element, the orthodox school of organ music is generally not so well suited to accompany the screen drama. For the greater variety of color and mood required for adequate setting of the usual feature picture we must have recourse to the very complete catalogues of the leading publishers of orchestral compositions, which, in combination with operatic and symphonic excerpts and the standard overtures, supply a wealth of material from which it is possible to select a number appropriate for any situation shown on the screen.

Mr. Smith, as one of the founders of the Society of Theater Organists, has contributed greatly to the success of the organization. He has served as a member of the Examining Board since its inception and is now acting as chairman of that board.

At the recent demonstration in the Wanamaker auditorium Mr. Smith's masterly performance of the organ accompaniment to the feature "The Man that played God" served as an illustration of his capacity for playing from memory (the entire score was played without notes) and as a testimony of his devotion to the high ideals of the society.

Dr. Mauro-Cottone's Capitol Theater Recital

S.T.O. CONTRIB.

THE recital given Thursday morning, April 5th, 1923, by Dr. Mauro-Cottone, chief organist of the Capitol Theater, was a great success. It was given with the cooperation of the National Association of Organists and was attended by a large and appreciative audience, consisting of many of the leading church and concert organists of New York. Although the program was rather heavy, it was in keeping with the dignity and high standard maintained by the Capitol Theater in its presentations and musical policy.

The program opened with an arrangement by Dr. Mauro-Cottone of an OFFERTORY by Palestrina. The different voices were brought out with varied color effects for which this organ is noted. Contrary to the general opinion an organist in a theater should have a complete and practical knowledge of counterpoint, which underlies all composition to a large degree, and which means the combining of melodies, making each voice—instead of merely the upper—an independent melody. Thus not only the inner parts, but the bass, instead of being

only parts of a dead chord, have a melodic interest of their own—the texture of the music becomes light and fluid, an important essential in theater playing. The art of counterpoint can be applied to the handling of light or popular melodies as well as the classical cantus firmus. As Mr. S. L. Rothafel, Director of the Capitol Theater has often said, a new melody can be “counterpointed in” or interpolated, to announce the

Robert Berentsen, President of the Society of Theater Organists, introduced Mr. S. L. Rothafel, Director of the Capitol Theater. After paying a glowing tribute to Dr. Mauro-Cottone as a musician and expert picture player, he spoke of the importance of the organ in the motion-picture theater. Speaking of Mr. Berentsen's statement that the audience now laughed and cried with the organ and were thrilled by it, Mr. Rothafel



S. L. ROTHAFEL

Who was host to the organ profession in an organ recital in the magnificent Capitol Theater, New York



DR. MELCHIORRE MAURO-COTTONE

Who played the recital—the first of its kind to be given by the Society of Theater Organists, Inc. New York

entrance of another character, or fulfill some other dramatic purpose.

The *PASSACAGLIS* by Frescobaldi is a dignified, impressive work in which Dr. Mauro-Cottone secured great variety and novelty in registration, ending in a thrilling climax.

The Society of Theater Organists was also able to present Dr. Mauro-Cottone as a composer, the *COPRIFUOCO* or *Curfew* being well received. It represents the peasants near Palermo, Sicily, gathering about the hearth and playing Christmas carols on their bagpipes. The chimes are effectively used and combined with piquant passages for flute stops. The *Melodia* and *Te Deum* of Max Reger were works of great contrapuntal elaboration, but the former showed more emotion and heart interest than is usual with Reger, a long and expressive melody being combined with rich and modern harmonies.

said: “I have seen the time when we felt like laughing and crying at it,” (perhaps swearing at it was also in his mind). “Formerly there was considerable opposition to organs in theaters, and legitimate organists felt it beneath their dignity to play for pictures. Now this is all changed.” He mentioned the recital just concluded as evidence that the best material was available for the first class theater. He spoke of the tremendous and unlimited possibilities in playing for pictures, the opportunity to run the entire gamut of the emotions, to entertain, amuse and thrill multitudes every day. The audience sees the picture just as the organist conceives it and gives it musical incarnation. Therefore, the organist must have great emotional potentiality and, above all, imagination of the widest scope; but he must also be a proficient technician and have

a thorough knowledge of the idiom of the organ, otherwise his playing will be a mere emotional riot and will not get over the footlights in the most convincing form.

Mr. Rothafel said an organist in a motion-picture theater should have a practical ideal and stick to it. He mentioned the poor quality of some of the pictures produced, and the announcement that slap-stick comedies had been eliminated from the Capitol programs brought forth salvos of applause. The audience laughs heartily at them, he said, and seems to enjoy them greatly, but still he did not consider it necessary to show them. Since it is often said that the people should have what they want, regardless of the quality, it was good to hear one of the greatest showmen in the country take a decided stand for maintaining a high level of music and presentation.

After Mr. Rothafel's address, a short film "Hope" was presented. Dr. Mauro-Cottone used two themes suggested by Mr. Rothafel,

THE LAST HOPE, Gottschalk, and BARCAROLLE in G minor, a Mendelssohn Song Without Words.

The Society of Theater Organists is indeed proud to be able to present to the public an affair of such magnitude—an excellent recital and picture interpretation on a magnificent organ, amid such ideal surroundings. Great strides have been made by this event, in addition to the ones being held at the Wanamaker Auditorium, in educating the public to the highest type of organ accompaniment for pictures. Such demonstrations should encourage the theater organist to study music seriously, instead of only tricks and jazz, which, however, he must also know. The Society desires to express its thanks to Mr. Rothafel and Dr. Mauro-Cottone for making possible this recital, also to the National Association of Organists and the Estey Organ Company for their valuable assistance.

Poetically Speaking

HE WHO has something to sell
And goes and yells it down a well
Is not so likely to collar the dollars
As he who climbs a tree and hollers.

—A. P. Sandles in The Billboard

NOTES AND REVIEWS

Marcel Dupre

What Theater Organists Think of Him

GEORGE LEE HAMRICK
(Birmingham)

DUPRE'S Recital last night was a triumph alike for Master, Organ, and Audience, and it is hard to tell which deserves the most credit.

By way of explanation for the third of the trio, let me say that the audience came early, comfortably filled the auditorium with a bare half-dozen empty seats at the front, seemed to thoroughly enjoy every number, was quiet and well behaved, was enthusiastic and generous with applause; and at the conclusion of the last number refused to leave until an encore! This, on their part, was a revelation to me. That it was a fact must be attributed to the reputation of the performer which preceded him and which he had no trouble in upholding. It was a large dose of untruntra organ music, which I do not believe any other living organist could duplicate so acceptably. You should have heard the Finale of the improvised sonata, with "SWANEE RIVER" as the fugal theme! (Mr. Taylor's suggestion)

Under cover of parenthesis let me add that had M. Dupre unbended even so little, nothing else could have been desired. He retained super dignity throughout—every bow he made displayed the same stark, almost expressionless face.

There was no tremulant and the excellent Harp Celesta was ignored. The Vox Humana was used only once, and that in combination with the Great Flauto Major which sang the repeated theme in the improved Scherzo of the sonata.

He made large demands upon the many combination pistons of the excellent 4-50 Austin Organ—but repeatedly augmented the

combinations with deft movements of his hand.

He displayed a fondness for the Swell Bourdon 16' and Flauto Traverso 4' in combination — using this in almost every number he played. Another interesting tone was 16' Bourdon, 8' Quintadena, and 8' Oboe.

In the Widor number he contrasted the Echo Three-Rank strings against Swell Tibia and 4' Flutes.

In the opening Bach number — The Great G Minor — fine contrast was secured between the PRELUDE and FUGUE. He makes little use of couplers in building up tone — and here he displayed the Great foundation with the unified Tuba at 16', 8' and 4' pitches, against the fine full Swell. His use of the Crescendo was matchless — and he fully appreciates the beauty of full organ tone almost closed. The tempo for the FUGUE was breathless. Preceding the climax, he softened almost to a whisper and then began building for the close in a ceaseless wave of increasing sound — would that all organists were blessed with inspiration like that, and the zeal to accomplish it. I have never heard Bach applauded like that anywhere before — which may be why I was just a little fretted at the immobile face he displayed when he bowed.

I have never witnessed any organ called upon so severely as when shortly before the conclusion of the fugue of the sonata when, with Sforzando Pedal on, he played full chords with both hands and with running double pedal passages in a chromatic descending passage of utmost speed. But the organ came through perfect — no smurring, but as clear cut as bells.

MISS VERA KITCHENER

(New York)

A GREAT event in the annals of organ and orchestra was the Dupre-Courboin recital with the Philadelphia Orchestra in the Wanamaker Auditorium in Philadelphia. As many as 12,000 people gathered on the different balconies surrounding the grand court of this most unique department store to listen to this concert given in honor of the Centenary of the birth of Cesar Franck.

M. Dupre was heard first at the organ, with Mr. Stokowski conducting, in the SECOND CHORALE of Franck. This was orchestrated by Wallace Goodrich of Boston, with orchestra opening followed by organ solo. The beautiful effect expected was spoiled to a certain extent by the difference in pitch between the organ and orchestra. This was corrected however, before the remainder of the program. M. Dupre was in splendid form and played with his usual technical abandon and most especially in his charming PRELUDE AND FUGUE in G Minor, offered as one of two solos in the second half of the program.

The first movement of Widor's FIFTH SONATA was M. Dupre's second number, with the orchestra, arranged for organ and orchestra by Frank Stewart Adams, of New York, who succeeded in building up a huge and most thrilling climax with full orchestra and full organ after a series of lovely tonal paintings. Mr. Adams is to be complimented on the success of this arrangement. Mr. Stokowski's choice of tempo's here was seriously questioned as to taste and discretion.

M. Courboin was first heard in two solos, UP THE SAGUENAY, by Alexander Russell, and FINALE in B-flat by Franck. He is a master in tonal coloring and one listener could not help comparing Courboin and the great organ with Stokowski and his orchestra of one hundred men, so individual his coloring of every phrase and so delightfully well-balanced his contrasts. He could even be forgiven the blurred pedaling in the Franck number and his over-towering the orchestra in Widor's ALLEGRO MAESTOSO from the SIXTH SONATA by the too great use of four-foot couplers, so harmonious was every nuance. The Bach PASSACAGLIA was divided more or less equally between orchestra and organ. M.

Courboin and Mr. Stokowski evidently agreed that this should be interpreted brilliantly and daringly and those who render this in a quieter mood should have heard it — they would certainly change their minds. Another fine big climax was heard — which ended the evening for this vast audience which had gathered thru the invitation of Dr. Alexander Russell, Musical director of Wanamaker's and composer of note, a man of business ability and musical worth, who deserves unlimited credit for this event as well as for many others in the stores of John Wanamaker.

L. G. DEL CASTILLO

(Boston)

IT IS an established axiom that an unfamiliar soloist places himself at a marked disadvantage if he makes his initial bow in an orchestral concert. No better example could be given than Dupre's appearance in Boston with the Boston Symphony Orchestra. The effect was that Monteux and Dupre had looked over the Orchestra's library to see what there was that they could play together. I have talked with several organists who heard the concert, and they are unanimous in expressions of disappointment. Incidentally it is only fair to state that the Symphony Hall organ is a thirty year old 3—60 Hutchins, badly and unsympathetically voiced. To an audience uninterested in a specific organ technique, passages which might have become bearable in a beautifully voiced instrument were made particularly tedious. Nevertheless M. Dupre was applauded generously throughout.

His sections of the concert consisted of Cesar Franck's SECOND CHORALS, in B Minor, arranged for organ and orchestra by Wallace Goodrich, dean of the New England Conservatory of Music, and the Bach CONCERTO in D Minor, one of the seven clavier concertos, originally transferred to the organ by Bach to demonstrate the rebuilt St. Thomas organ at Leipsic.

Bach and Wagner bear a certain resemblance in reputation in that there is a fetish connected with both which brooks of no slur. To Wagnerian and Bachian devotees every note is inspired. So it is with some trepidation that I affirm that this CONCERTO is exceedingly dull. With the exceptions of the development in the first movement and

the building up of the coda in the last, there are interminable insignificant notes. In the ALLEGROS these are spattered thickly over the page; in the Andante they are attenuated with a long aimless one-finger exercise by the soloist. Dupre's registration was orthodox. In the first movement the Swell was set *p*, the Choir *mf*, the Great *f*, the three coupled with unison couplers, and the tone then graded from one manual to another, and further varied only by the crescendo shutters. In the last movement the same method was extended only by a sparing use of the register crescendo and sforzando pedals for the final climaxes. The solo voice in the first movement sounded particularly unpleasant with a disagreeable preponderance of 2' and mixtures over a dull heavy foundation. In the ANDANTE the tone colors were drawn on more extensively, mainly the Swell Cornopean, Great Flute, and choir Clarinet, but the effect was scarcely intoxicating to the senses. Of Dupre's technic there is of course no criticism. The fault lay in the organ and the music. Nevertheless it seems a pity that from the wealth of organ-orchestra literature Dupre should have selected this for his initial vehicle.

The Franck CHORALE was more interesting. Mr. Goodrich says of the transcription that portions of the CHORALE seemed so orchestral to him that he made the arrangement with the idea of giving to the organ and the orchestra the respective portions which their character suggested; for the most part independently, but uniting for the final climax. The transcription is

interestingly brilliant and colorful, yet I doubt if the theory applies to this CHORALE any more than any other piece by Franck or other composers similarly capable of thinking in orchestral terms. Here again Dupre put himself at a disadvantage; in this case of performing an unfamiliar arrangement practically at sight. Dupre's platform appearance is as stolid as a Teuton's, yet a slight uneasiness was apparent, at times manifested by changing registration after beginning a passage. And in addition the interest was naturally focussed on the transcription and not on the soloist, who had scant opportunity for the display of interpretive or technical powers. The registration was of course warmer than in the concerto. Strings, reeds, and tremulants were in evidence, and near the close the Vox Humana, which contemporary criticism assures us is a stop invented by the theater organist for his personal use, made a brief public appearance.

M. Dupre utilized the resources of the instrument as far as they went, but having done so could have returned them to their starting point without great effort. It is too bad that the standard concert hall of Boston shouldn't harbor a better instrument. Jordan Hall, its nearest competitor, has a new Skinner, but its seating capacity is considerably less. As much as anything the concert should constitute effective propaganda for a new organ in Symphony Hall. In later concerts around Boston Dupre redeemed himself with programs that gave his gifts scope, but his initial appearance was a disappointment to many.

Gustav F. Dohring

MR. GUSTAV F. DOHRING was born in the chilly month of February, on its 4th day, in the year 1873, in Nakel, province of Posen, Prussia, and was made a Protestant before he knew anything about it. Also before he knew very much about anything very important, he was made an American, arriving here at the ripe age of thirteen years. His education in America was completed in Cooper Institute, New York, where he attended classes for three years.

In 1889 Mr. Dohring entered not less an

institution than the Roosevelt Organ Factory, which was then building America's best organs. The fame of the Roosevelt organ has far outlived its builders and today the name Roosevelt on an organ is a stamp of sterling merit and positive insurance of the best that could be built in the day of its building.

The Roosevelt factory closed in 1894 and Mr. Dohring, together with Mr. George Engelfried, put the finishing touches to the last Roosevelt Organ that was ever to be built — an instrument of fifty-five regis-

ters for the Church of All Saints, New York.



GUSTAV F. DOHRING

Mr. Dohring then went to the Mueller & Abel company for two years, going from there to Farrand & Votey with whom he was associated till 1899 at which time he

went to Denver for a four-year stay. When he returned East he associated himself with Hutchings Votey Co., and then with the Aeolian Company with whom he remained three years, until he started his own independent business in 1906.

Mr. Dohring is well known in the Metropolitan district for his skill in taming otherwise wild organs and persuading them to do their duty for just one more day. I once had an old non-pedigreed organ that had only one good thing to recommend it, its blower. That was my first experience with fan blowers of the Kinetic and Orgoblo type, and it was the only joy I experienced during my stay on that unchristian instrument. Mr. Dohring's troubles were worse than mine: I merely had to see that certain keys played at certain definite times; Mr. Dohring had to see to it that all the rest kept silence at all times. He managed it with credit to himself and immunity to me, and I've had a soft spot in my heart for him ever since.

He has had some important rebuilding contracts in recent years and has lately undertaken the Eastern Agency of the firm of Hillgreen-Lane Co., whose instruments he has been placing before the public in greater prominence than ever, winning commendation for himself and the firm he represents.

Theodore Strong

MR. THEODORE STRONG has seen most of America and come back home "to roost". Subways or no Subways, there's no place like Broadway—to one who has been nipped by the germ. Mr. Strong was born August 2nd in 1891 in New York. Apparently his parents realized that there would be nothing left of New York if they allowed this new youngster to live too near it during his exuberent period, so they took him out to Mount Vernon, where he successfully overcame the usual routine of schooling.

His organ teachers have been, in chronological order, August Hartung, Ralph Brigham, and J. Warren Andrews, and with Mr. Andrews he also studied theory. The piano occupied his time for six more years

of study, and this brought him down into his string of church positions, beginning with St. Peter's Lutheran, in New York, as assistant, in 1910, with his promotion to organist and director in 1914 in St. Mark's Lutheran Church, of the Bronx. After several successive steps upward he landed in Greenwich Presbyterian in 1920 and in Grace Methodist last year, a church quite famous in Methodist history in New York City.

To his church activities he added theater work for two years and Jewish Temple playing for a like period. He has given about fifty recitals, and teaches organ and piano playing. For five years he was with the Atlantic, Gulf and West Indies S. S. Lines in New York, and some months ago

he became assistant to Mr. Charles D. Isaacson, editor of Our Family Music Page of the New York Evening Mail.

Mr. Isaacson is somewhat of an institution in New York. He originated the idea of giving music to New Yorkers and doing his share of good in the world in that way. Of course one man could not do this; he had to have backing. The New York Globe furnished the backing and fathered the project, and New York City saw something new—you can safely say it is a new thing in New York to get something for nothing. Mr. Isaacson gets all his artists without fees of any kind; they donate their services for the concerts, and the public comes in without money and without price. A writer in Musical America estimated that only two percentum of New York's population go to concerts; which is rather a small field for artists. Mr. Isaacson reasons that if the musicians themselves are not going to be the missionaries, who is? He answers it by inducing the musicians to undertake the conversion of the ninety-eight percentum. Dr. Frank Crane said of him: "He ought to be endowed. He is of more real cultural value to New York than all its private concerts. He is as valuable as a Metropolitan Opera House."

In September 1921 the New York Evening Mail took Mr. Isaacson and his concerts under its wing and pledged full support to the limit. Mr. Strong had had valuable experience as manager with the Steamship Company and when the Evening Mail Isaacson Concerts needed a manager and musician in one person Mr. Strong was the ideal choice. He is charged with managing the details of all the Evening Mail Concerts; these concerts are given in 65

centres in the Metropolitan district, and the participating artists number about 5,000. A few names chosen at random will give an idea of the character of the music and mu-



THEODORE STRONG

Mr. Strong has just recently been appointed to the Twelfth Scientist Church, New York, meeting in Aeolian Hall—and will consequently have a fine instrument at his disposal

sicians with which Mr. Strong has to deal in arranging the details of the Evening Mail Isaacson Concerts: Cadman, Damrosch, Ganz, La Forge, Hadley, Elman, Mary Garden, Lhevinne, Auer, etc. etc. Organists may not have been a very prominent factor in these concerts in the past, but it is the hope of Mr. Strong that they shall be properly represented in future seasons as the plans grow and the work progresses.

Here Too

YES! I've another opinion now. I don't think much of a man who isn't wiser today than he was yesterday.

—Abraham Lincoln

Repertoire Suggestions and Reviews

With Special Reference to the Needs of the Average Organist

FLORENCE NEWELL BARBOUR A SUMMER MORNING

GIOSCO *Liberamente* is the admonition tacked at the head-stone of the grave-yard of notes wherein lies buried the spirit that brought this bit of music into being. I would beg a composer's pardon while I change the title to *A Springtime Scherzo*, and then I'd play this as a joyful bit of music whose only purpose in being published was to give joy and gladness to the public, without too much obedience to the laws of scientific music. I might even "jazz it up a bit" if nobody were watching. On a summer morning most everybody is too fagged out to care about music or anything else but breakfast. And I find too much life and movement here for such moods. The illustration is taken from page



7 where the main melody is brought back with a harmonized version instead of a melody version. Don't make anything solemn out of this, but joyful; a big dose of rubato will help, and a spicy staccato in everything but the top notes. The middle movement is descriptive of "honey-suckle and the rose", but I'm not so sure they are the same flowers I used to be acquainted with. Taken all in all this is a bit of organ music that is doing its best to be sprightly and gay like most music naturally is, and if we can rid it of the handicap of tradition and much learning, we'll do ourselves and the world a good turn. It is easy to play.

On the church calendar it will look well at seasonable times and if not held back too much will preach a sermon on the joy that has been put into the world and would be still with us if mankind had not meddled and muddled so much with the might of his intellect. On the recital program it would be risky. But audiences are fond of taking risks.

Theater organists will find it suitable for

lively scenes of ordinarily good plays where there is joy and spirit. Instead of jazz or popular music it will be a welcome relief. (Schmidt 60c)

T. FREDERICK H. CANDLYN CHANSON IN A FLAT

A MELODY somewhat akin to the spring songs that are so numerous in 6-8 rhythm. It opens with a brief introduction in which the theme is given in the pedals, and then proceeds immediately with the theme in the right hand against the rhythmic pedal and lefthand chord. This opening melody is attractive and musical and the *CHANSON* moves on with a good swing, capable of excellent results in carefully planned interpretations. The middle section presents antiphonal chords on two manuals, somewhat after the manner of Guilmant's justly celebrated *CAPRICE* in B flat; most players will undoubtedly transpose the lefthand part an octave higher where the organ can produce a better effect with it — its position in the printed score seems to indicate the too strong influence of the piano in the composer's thought and habit of writing. Altogether this number ought to make an effective piece; it is easy to play and makes good use of some of the things the organ can do best.

On the church calendar it would most probably appear as a prelude, though it might also be used as a postlude; as an offertory it would be rather lengthy. It might be used with good effect on the recital program, in which event the player should be capable of bringing to its aid all the organ possesses in the way of rhythm and beautiful tone colors.

Theater organists will find it useful for light scenes where joy is present, or for any of the neutral scenes in modern pictures. It is light and fanciful in style and should not be used for pictures when these qualities are absent. (Schirmer)

J. LAMONT GALBRAITH ANDANTINO ESPRESSIVO

THE Composer apparently intended this

to be an Andantino, or an Andante, or a Melody, or some such ordinary thing, but it pleases me most as a caprice, not of the kind that skips around eternally from start to finish. The opening measures I would take on fanciful, light, sprightly registration, and at lively tempo. Then a big broad swinging melody, not Oboe and Tremulant but much bigger than that; say with all strings added and 16' and 4' couplers to boot. Then a rubato theme, on odd registration, say 16' strings or Bourdon with soft 8' Dulciana and 4' light string, crisp, staccato, moody, with sudden turns to unexpected shadings. And this brings us up to the first half of the piece. Our



illustration shows the main theme as it appears in the recapitulation; it is here only an ordinary, almost uninteresting, bit of music; but raise it into relief by some such special treatment as I imagine for it, and I believe it springs into a new life. It is easy to play, and useful in many places.

Church organists will find it excellent for evening prelude, or offertory for either service, or perhaps as evening postlude. On the recital program some special treatment might make it highly effective.

As photoplay music I would use it for neutral scenes where there is much movement, but not boisterous; for gay scenes where everybody is happy, or where there is mock sorrow. It is a sprightly little bit of music that can be made much of. (Schmidt 60c)

CYRIL JENKINS

NIGHT

A FINE bit of mood music, depicting the moods of night, the lights and shadows, the sighs and smiles, the drifting clouds and the moonlight. Just as the clouds of night make not a formal pattern but drift and scatter in high lights and low, so also do the themes, the melodies, the harmonies of NIGHT make not a continuous melody or theme but break up into patches — jabs of bright color here, dark there, poetry here, prose there. An illustration can

hardly do justice to the piece, though we venture one from the first measures show-



ing an opening assertion which is answered immediately by a two-measure question in the upper octaves. On the second page clouds and moonlight have finished their poem and the legend of the stars is told in beautiful melody, harmony, and rhythm. We venture a second excerpt to show the



beginning of this theme. There are only three pages of NIGHT, but every measure is beautiful. It is a fine mixture of the inspirational and technic; the Composer received his ideas from inspiration but he put them on paper by technical skill in composition, in the handling of ideas. The piece is very easy to play, but gives an artist a wonderful opportunity for tone painting.

As an evening prelude it would be excellent; it is too serious for an offertory, and too good for a postlude. On the recital program it would be certain to win favor.

Theater organists will find it ideal for beautiful evening or cloud scenes, and it lends itself easily to expansion or contraction to intimately fit the picture. It is strictly tone painting. The high character of the music will call for a high character of art in the film also. Every organist should have DAWN and NIGHT, two excellent companion pieces of real organ literature. (Fisher 60c for each separately)

C. HAROLD LOWDEN

MARCHE BRILLANTE

AN EASY march that makes friends for practical organists because the general public can march along with it and understand where they are going while they are on the way. Our illustration shows the opening and gives a faithful picture of the statement and recapitulation sections, though there is an intermediary theme worked in to give variety. The middle section is a melody over an un-pa accompani-

ment that makes merry music in march rhythm and maintains the interest, or heightens it. Music of this kind is not for



the profoundly learned (or profoundly selfish) but is intended only for those who like simple music themselves or are generous enough to give doses of it to their congregations at least once each Sunday. The present dose is a little sugar and honey which will not hurt anybody.

It will make a good morning prelude, or evening. And it can easily begin pianissimo and crescendo to its climax, ending by a diminuendo again—which will fit it into the service with greater grace and effectiveness. Things like this are not concert music nor are they intended by their composers to be concert music.

Theater organists have a good march on their hands, and will have no difficulty in memorizing the themes, or extemporizing upon them to any extent required. (Heidelberg 50c)

GORDON BALCH NEVIN

FESTIVAL PROCESSION

A BRILLIANT march, easy to play, big and clumsily heavy if played legato, snappy and forceful if played staccato: take your choice. The illustration shows the



opening measures and safely characterizes the main section. The intermediary theme in the first section is equally brilliant and snappy and carries along the spirit of the main theme. The middle section is softer and legato, say on full Swell and is only one page in length. While we might not say the theme is exactly inspirational in origin it comes very near it; near enough to make an acceptable bit of music.

As a morning prelude or a festival prelude it would serve best in the church, though it would be suitable for a festival postlude; it is church music rather than cathedral music. Though there is too much brilliance, too much music for music's sake, to be suitable for the cathedral, it is hardly suitable for concert.

In the theater it will be fine for any brilliant scenes where there is pomp and splendor; it is military enough to stand Trumpets and high-wind brass and there is a command and fire to it that help put it over. (Ditson 60c)

MABEL PALLATT

BY THE FIRELIGHT

FOUR pages of music you can appreciate best some evening when you are sitting by your fireside reading a book. Its four pages are in accord with the title. Our



illustration shows the main theme, which the composer has treated as a solo melody and which we prefer played not as a solo but on the same manual with the left hand. It is a little tone picture, inspirational in origin, though not worked out to its best advantage; this however need not damage the results to any appreciable extent if the registration is attended to carefully. The middle section can be treated melodically at the beginning and when properly contrasted with the rest of the pieces in tempo and registration will serve its purpose well. The recapitulation restores the original materials with the right hand carrying the melody and its harmony, and a new counter-melody in the left. It is an attractive little bit of music that has a good title; easy to play.

Its place in the church service would be at the evening offertory, or perhaps prelude or postlude; on the recital program it is doubtful if it could be used to advantage except by players who are giving weekly recitals and have use for a very extended repertoire. Not because it makes no appeal to the public but because it is, not pretentious enough or big enough to qualify as concert music.

It would accompany fireside picture

scenes ideally, as also scenes of neutral human interest. Its middle section gives it some variety of mood that could be used to advantage in any up-building scenes. (Fischer 50c)

JAMES H. ROGERS

PRELUDES AND INTERMEZZOS

A COLLECTION of seven pieces filling seventeen pages which seem to have been written for the theater organist, though there is no special printer's ink to say so in the English language. The titles are:

SERENATA
POMPOSO
CON SENTIMENTO
PASTORALE
ORIENTALE
ALLEGRETTO SCHERZANDO
RELIGIOSO

Each piece has a real theme behind it, and each theme is handled with musicianship, though the two-page brevity of many of them make them useful only to those who can improvise on themes or who want only a minute or two of music at a time. In the theater this collection has its greatest usefulness and my guess is that it was published and produced for that purpose. All are easy to play and aside from the ORIENTALE there is nothing to interfere with church use. (Fox \$1.00)

JOHN GORDON SEELY

ARABESQUE

A PATIENT piece of music that has been waiting many weary months for some kind reviewer's attention. In addition to this virtue it is attractive, musical, kindly, melodious, entertaining, spirited music, though its title is not faithfully applied.



Our illustration shows the main theme and gives enough to index the character of the whole work. This good spirit is carried out through the whole nine pages, though there is a variety in the treatment of the theme and new materials are added for a

contrast section, with a constant jumping between D and B-flat for the harmony. This middle section is not so satisfying as the statement and recapitulation, but the sprightly beauty of the main theme is quite sufficient to make the piece interesting enough for even concert use — so the reader may consider that the reviewer likes the piece quite well. It seems to be a combination of inspiration and manufacture; but the manufacture is successful and produces musical music. It is not difficult to play, the piece is continuous rather than following the freedom or chaos of the true Arabesque form (or lack of form), and the tempo and registration can be alike used to the production of a little gem of organ playing.

As an evening prelude the piece would be delightful; it is too long for an offertory and too delicate for a postlude. On the recital program it could be turned into a genuine success — but the player will have to do something more than mechanically push down the certain required keys.

In the theater it should be used where quiet but scintillating beauty will fit, where peace and happiness reign; whether there be dreams and moonlight, or life and action, makes little difference. It is beautiful music and requires a beautiful picture; it cultivates music-appreciation. (Schirmer 90c)

THE ORGAN

THE British quarterly under the above title grows more interesting with each issue. Its No. 7, January 1923, contains several interesting full-page half-tones; many drawings, including one of the Handel Commemoration Organ of 1784; a historical article on the organs of Westminster; also historical articles on organ builders, and the ancient hydraulic organ; and several lesser contributions on various subjects. We believe the best American organists are those who know a great deal also about England, and the best English organists are those who know a great deal about America; and that the more American subscriptions we have to THE ORGAN, the better it will be for all concerned. The publication is by far the most credible journal published for professional musicians in England. (Published by the Musical Opinion, London)

Points and Viewpoints

EUROPE vs. AMERICA

OSCAR E. SCHMINKE

CONDITIONS out here are very bad. My stay in Leipzig has been a disappointment to me in more ways than one. But I would really advise all American organists to visit Europe in order to appreciate the many advantages of the good old U.S.A. The best way to dispel the chimera of European superiority is to trace it to its lair, in which case one discovers that it is mostly "BUNK". My conclusion so far is that the best organs, the best Bach conductor, and the best players or Bach's organ music, are right in the U.S.A. at this moment.

However, I have learned considerable . . . For instance . . . a real description of a real honest-to-goodness Silbermann organ (favorite organ builder of the late J.S.B.) an instrument built in 1712 and standing in a quaint old Romanesque village church built before 1100. Best of all, the organ has not been touched since its installation, excepting for a few insignificant repairs, and is still in perfect condition. Playing this organ is the greatest lesson on Bach interpretation that one can receive.

Then I have another interesting trip in prospect — visiting the organ recently built in Freiburg according to the specifications of one Praetorius, which is said to sound exactly like the organs of three hundred years ago.

NOW THEN, LADIES AND AMERICANS ALL . . .

JAMES E. DALE

Duties

- To play for at least two services on Sundays;
- To play very often one week-night;
- To give from one to three rehearsals a week;
- To be present rain or shine;
- To have very highest references, morally and also for ability;
- To be something a little different from the average.

Payments

60% From \$50. to \$300. a year;

20% \$400. to \$600. yearly;

10% \$700. to \$1,000.

7% \$1,000. to \$1,500.

2% \$1,600. to \$2,000.

1% \$2,200. to \$5,000.

These figures account for the quantity of women organists, who evidently can do the work more cheaply. Originally the organ was never designed or intended for women players, nor is it today an appropriate instrument for women. I ask the question, Would our ministers be content and satisfied with such miserably small payments? The United States of America is looking for quality — and I have noted for considerable time past that when a prominent church requires an organist, it will seek one from England who will gladly leave his position in that country where he has gotten not more than from \$1,000. to \$1,300. and come to a church that will pay him from \$3,000. to \$4,000. or possibly \$5,000. Today we cry for more people to give support to the church, particularly for men; we forget however that the church generally gives very little for encouragement. They are seeking something for really nothing. Give men support, and they in turn will give support.

WOMEN ORGANISTS

H. L. YERRINGTON

I WAS greatly interested in the article by Mrs. Kate Elizabeth Fox on "How I Succeed in Church Work," which appeared in the February issue.

The writer has had the pleasure of meeting Mrs. Fox several times at our N.A.O. Conventions and there hearing her work as a Recitalist, which was fully up to that of the other sex. In these days of modern organs where the action, not only of the keyboard, but that of the stop mechanism as well, is as easy as that of a piano, there seems to be no reason why a woman cannot as successfully handle the instrument as a man. It is so different from the time when I took lessons on a three-manual tracker action Waleker organ imported from Germany, and how well I remember my teacher's frequent reminder to "put the keys 'way down," especially when the manuals were all coupled.

There is living across the street from me

a lady who has been an organist for the last few years, first in a Congregational church where the organ (originally a two-manual with tracker action) was rebuilt by Hall of New Haven, and made into a three manual with modern action. This church having consolidated with another, she now has a position in the Central Baptist Church here, having a comparatively new building with a Steere organ of two manuals, tracker action, built some 30 years ago, and moved from the old building when the present edifice was built.

This lady, Miss Louise Fuller by name, remembering the pleasure she had when playing the Hall organ, has been working with the pastor and some of the prominent members of the Baptist Church, to show them the desirability of having a more modern instrument installed, with the result that one of their number has presented the Church, in memory of her husband, with a three-manual Austin with Echo, chimes, and so forth, to cost \$15,000. and

to be installed in September of this year. This is one more instance of what a woman can do.

Mrs. Fox intimates that there must be cooperation on the part of minister and organist, and says "while engaged in a Presbyterian church it was the Pastor's custom to give me his text a week or two ahead and the choice of music was left entirely to my judgement." I thoroughly agree with her in this particular. It has been my aim during my work as an organist, (for 50 years next May) to try to have the music deepen if possible the work of the minister. One pastor with whom I was associated for several years used to give me at the prayer meeting Thursday evening, not only the text for the next Sunday, but the scripture readings and hymns.

The organist surely has a chance to make or mar the service to a very large degree, and this ought to be kept in mind by those who are called to the high position of leading the service.

Recital Programs

WARREN D. ALLEN STANFORD UNIVERSITY

Selections

Bingham — Roulade
Barie — Toccata Bm
Vierne — Pastorale
Holloway — Suite Arabesque
Sabin — Bourree
Borodin — Steppes of Central Asia
Bizet — Minuet E-f. Adagio.
Delamarter — March for Childrens Festival
Rogers — Scherzo (Son. 1)
Rheinberger — Vision
Wagner — Pilgrims Chorus
Widor — Intermezzo (Son. 6)
James — Meditation St. Clotilde
Guilmant — Marche Religieuse
Hadley — Int. Act II (Cleopatras Night)
Delamarter — Stately Procession

SAMUEL A. BALDWIN COLLEGE OF CITY OF NEW YORK

Bach Program

Toccata and Fugue Dm
Adagio (Toccata and Fugue C)
Passacaglia
Siciliano (Flute Son. 2)
Largo (Violin Son. 5)
Toccata F
Jesus My Guide
In dulci Jubilo
Fantasia and Fugue Gm

Wagner Program

Overture (Tannhauser)
Prelude (Lohengrin)
Isolda's Death Song (Tristan and Isolda)
Prize Song (Master Singers)
Prelude (Parsifal)
Siegfried's Death (Twilight of Gods)
Dreams (Tristan and Isolda)
Love Song (Valkyres)
Ride of Valkyres (Valkyres)

Selections

Baldwin — Vision-Rhapsody
Russell — Bells of St. Anne
Stewart — Chambered Nautilus
Bossi — Etude Symphonique
Foote — Toccata Op. 71-7
Candlyn — Indian Legend
Baumgartner — Idyll
Reubke — 94th Psalm Sonata

J. LEWIS BROWNE UNIVERSITY OF ILLINOIS

Bossi — Gaudeamus igitur (ms)
Bossi — Fervore (ms)
Bossi — Dafne e Cloe (ms)
Browne — Scherzo Symphonique (ms)
Browne — Contrasts
Bird — Andante (ms)
Fieltz — Hymnus
Martini — Andantino
Handel — Minuet
Rheinberger — Fuga cromatica (Son. 4)

Browne — Largo e Finale (Son. G) (ms)
Improvisation

WILLIAM W. CARRUTH

MILLS COLLEGE

Clerambault — Prelude
Arcadelt — Ave Maria
Bach — Prelude Bm
Bach — Adagio (Prelude and Fugue C)
Gigout — Scherzo
Widor — Pastorale (Son. 2)
Bonnet — Elfes
Thorley — Canzona
Lemare — Gavotte Moderne
Nevin-Lemare — Cradle Song
Wolstenholme — Allegretto
Franck — Cantabile
Franck — Piece Heroique

JOHN CONNELL

TOWN HALL — JOHANNESBURG, S. A.

Hailing — Chanson de joie
Debussy — En Bateau
Improvisation
Howells — Rhapsody No. 1
Wheeldon — Minster Bells
Baird — Prelude Vexilla Regis
Mascagni — Intermezzo
Johnson — Overture a Tchaikowsky
Hoyte — Scherzo
Lefebure-Wely — Offertoire G
Rubenstein — Russian Patrol
Batiste — Andante F
Wagner — Prize Song
Crawford — Toccata F

CHARLES M. COURBOIN

WANAMAKER AUDITORIUM — NEW YORK

Gigout — Grand Choeur Dialogue
Bach — Christ Lay in Bonds
Bach — In Thee is Joy
Raff — La Fileuse
Callaerts — Toccata
Russell — Song of Basket Weaver
Lane — Down Stream
Saint-Saens — Minuet
Tchaikowsky — Dance of Candy Fairy
Yon — American Fantasie

MARCEL DUPRE

ELIOT CONGREGATIONAL — NEWTON, MASS.

Bach — Fantasie and Fugue Gm
D'Aquin — Noel with Variations
Franck — Chorale 2
Dupre — Prelude and Fugue
Bourdon — Carillon
Widor — Toccata (Son. 5)
Improvisation

CLARENCE EDDY

ST. MARKS LUTHERAN — BALTIMORE

Dedicating New Moller

Selections from Two Programs

Wolstenholme — Bohemesque
Groton — Afterglow

Saul — Paraphrase on Last Hope
Arensky — Basso Ostinato
Dawes — Melody
Russian Boatmans Song
Borowski — Sonata
Diton — Keep Me From Sinking
Fry — Siciliano
Frysinger — Templars March

A. LESLIE JACOBS

FIRST BAPTIST — SAVANNAH

Frysinger — Scherzo Symphonique
Boccherini — Minuet
Bach — Prelude and Fugue Am
Stebbins — Where Dusk Gathers Deep
Nevin — L'Arlequin
Rubenstein — Kamennoi Ostrow
Stoughton — Arcadian Sketch
Honegger — Fugue
Nevin — Sketches of City
Bonnet — Caprice Heroique

MISS LAURA LEE

FIRST METHODIST — CHEYENNE, WYO.

Dvorak — Largo (New World)
Johnston — Midsummer Caprice
Schubert — Am Meer
Kinder — Souvenir
Yon — Christmas in Sicily
Balfe — Excerpts (Bohemian Girl)

WILL C. MACFARLANE

CHAPEL OF INTERCESSION — NEW YORK

Bonnet — Caprice Heroique
Kinder — Berceuse
Nevin — Sketches of City
Macfarlane — Serenade

WILLIAM POLLAK

LINCOLN HIGH SCHOOL — JERSEY CITY

Selections

Martini — Gavotta
Tchaikowsky — Andante Cantabile (Op. 11)
Haydn — Menuetto (Sym. 11)
Rachmaninoff — Prelude Cm
Borodin — At the Convent
Weber — Jubilee Overture

FREDERICK N. SHACKLEY

FIRST BAPTIST — MELROSE, MASS.

Demarest — Aria
Shackley — Eventide
Wagner — Prelude (Parsifal)
Widor — Serenade
Demarest — Fantasie
Guilmant — Pastorale Op. 26

JOHN WINTER THOMPSON

CENTRAL — GALESBURG, ILL.

Mendelssohn — Sonata A
Grieg — Death of Ase
Stebbins — Cantilena
Thompson — Romance
Vierne — Finale (Son. 1)
Tchaikowsky — Andante Cantabile (Sym. 5)

Bach — Toccata and Fugue Dm
 Nevin — Song of Sorrow
 Cole — Song of Consolation
 Goodwin — Romance A-f
 Stebbins — Cantilena
 Thompson — Romance
 Guilmant — Funeral March and Seraphic
 Song
 McKinley — Cantilena
 Sturges — Meditation
 Bonnet — Concert Variations

HAROLD TOWER

ST. MARKS PRO-CATHEDRAL—GRAND RAPIDS
 Bach — Fantasia Gm
 Bach — Air for G String
 Franck — Choral Am
 Swinnen — Soir de Printemps
 Bonnet — Elves
 Widor — Andante Cantabile (Son. 4)
 Milligan — Allegro Jubilant
 Fletcher — Fountain Reverie
 Fletcher — Festival Tocatta

Rheinberger — In Memoriam
 Bach — St. Anne's Fugue

Adams — Adepte Fideles
 Bach — Passion Choral
 Mendelssohn — Sonata 6
 Ferrata — Scherzino. Nocturne.
 Yon — Hymn of Glory

Bach — Toccata and Fugue Dm
 Lully — Minuet
 Martini — Gavotte
 De Mereaux — Toccata
 Borowski — Suite Em
 Neruda — Cradle Song
 Jarnefelt — Praeludium

LYNWOOD MAXWELL WILLIAMSON

FIRST PRESBYTERIAN — COLUMBIA, S. C.

Dedicatory Recital

Boellmann — Suite Gothique
 Burdett — Prelude Heroique
 Dickinson — Reverie
 Zimmerman — Song of Triumph
 Improvisation
 Demarest — Grand Aria (Organ and Piano)
 Rachmaninoff — Serenade
 Chopin — Marche Funebre
 Drdla — Souvenir
 Greig — Huldigungsmarch

News Record and Notes

PERSONAL NOTES

WARREN D. ALLEN of Stanford University faculty was soloist with the San Francisco Orchestra in Exposition Auditorium, San Francisco, in their first March concert, playing Boellmann's FANTASIE DIALOGUE and Tchaikowsky's 1812 OVERTURE with orchestra.

HENRY F. ANDERSON, organist of Emmanuel Church, Cleveland, uses the opportunities afforded by the 16-page monthly bulletin to help make the music of the services better appreciated and more efficient in the message it carries. The March bulletin contained a nine-inch column on Great Contemporary Organists—Farnam, "the organist infallible," and Bonnet and Dupre have already been heard this season, with a coming recital by Courboin, the fourth of the "big four."

MISS GERTRUDE BAILY, artist pupil of Mr. Frank Van Dusen of Chicago, played two special Easter Services in Peoples Liberal Church of Chicago.

CLAUD B. BALL's organ playing on the Kimball in Kimball Hall, Chicago, broadcasted by KTW, has received the most enthusiastic reports from wireless fans thus far. Mr. Ball's registration is patterned after the orchestral style and uses individual registers, individual tones, rather than so much massed chord work.

HAROLD JACKSON BARTZ, of the First Presbyterian, York, Pa., has been appointed to the First Presbyterian, Youngstown, Ohio, where he will have a 3-36 Austin. The Youngstown church sent a committee to York to hear Mr. Bartz' organ and choir work in his own accustomed surroundings and he

won the appointment over seven other candidates, some of whom came from New York and Philadelphia. Mr. Bartz has been with the York Presbyterian for eight years during which time he installed a 4-manual Hutchings of his own specifications.

EDWARD BENEDICT, who holds the reputation of being one of the Pacific Coast's first-magnitude stars, introduced the new Kimball Unit in the Capitol Theater, Chicago, by an original "Trip Through Kimballville," using 37 slides of his own composition which were "really humorous and instructive and not merely silly, as has become so common a practice." Certainly the theater organist has an ideal opportunity to introduce a new organ to the patrons of his employer.

ENRICO BOSSI, director of the Academy of Ste. Cecile, has relinquished his post. Francesco Cilea, of Naples Conservatory, declined the proffered appointment; and according to the information at hand, Franco Alfano, of Bologna Conservatory, has not decided whether he will accept.

GEORGE M. BREWER, of the Church of the Messiah, Montreal, has been giving a series of recitals for children.

CHARLES M. COURBOIN, Belgian by birth, recently of Syracuse, N. Y., and at present of Scranton, Pa., was decorated April 30th with "Chevalier of the Order of the Crown," by order of the greatly loved King of the Belgians, the presentation being made by Baron de Cartier, Belgian Ambassador. Mr. Courboin is thus recognized by King Albert and his Government for the work he has been doing in his concerts and recitals in America in bringing Belgian music to the front.

MRS. A. B. T. CUMMINS, organist of the First Presbyterian, Belvidere, N. J., gave a Good Friday service, using Maskell's "LORD'S SUPPER AND PASSION" as the chief choral work of the day; the local press gave the event favorable notice. (Quotations in later columns).

GUSTAV F. DOHRING, Eastern Representative of Hillgreen-Lane & Co., has been made an Honorary Member of the New York Society of Theater Organists in recognition of his practical interest in and cooperation with the Society.

MARCEL DUPRE is to repeat the performance that first brought his fame to America; he is to play the entire organ works of Bach from memory in ten recitals in Montreal during the first half of October of the coming season. The management required two hundred subscribers at \$25. each (for two admissions to each of the ten recitals) as a guarantee. Guess if you're a real Bach fan you'll have to go, cost what it may. Certainly every man must have profound respect for such a colossal memory — though the feat seems to be of the same order as the ten-day bicycle race, the forty-hour dance endurance contest, etc. etc. — at least so it seems to the heathen writing these lines.

GABRIEL FAURE has been nominated for the Grand Croix de la Legion d'Honneur.

J. FRANK FRYSSINGER of York, Pa., has been appointed to the First Presbyterian Church of his native city, where he will have a 4-manual Hutchings.

SAMUEL RICHARDS GAINES, of Columbus, Ohio, organist, conductor, composer, has the distinction of winning an international prize and three national prizes in two years with his choral compositions. The first named prize was awarded for his "FANTASY ON A RUSSIAN FOLK SONG," sung by the Schumann Club of New York, and now being scored for orchestral accompaniment. The last of the four prizes was given by Swift & Co. for his setting of Sir Walter Scott's "WAKEN LORDS AND LADIES GAY," sung by their male chorus under the baton of D. A. Clippinger at Orchestra Hall, Chicago, April 11, Mr. Gaines being present by invitation. On that occasion also Edward Johnson included in his group of songs Gaines' "YOUTH," which forced the composer to bow his acknowledgments once more. Chicago's Madrigal Club, also directed by Mr. Clippinger, awarded the Kimball prize to Mr. Gaines in 1920 for his "SHEPHERD'S SONG," to words by Christopher Marlowe, and their last concert on March 22 had as its most interesting feature the Kimball prize composition for 1922, Gaines' "ROBIN GOODFELLOW," a madrigal in the Elizabethan style, the poem by the composer. This was arranged especially for its presentation in Kimball Hall with organ and piano score. Even in the intervening year when Mr. Gaines did not enter the Madrigal Club competition, Mr. Weidig's winning composition was set to one of his poems. Mr. Gaines, a few years ago (more or less) was the first teacher of a certain R.P.E., and will undoubtedly rest his fame partly on that also.

EMORY L. GALLUP of St. Chrysostoms, Chicago, gave Brahms' "GERMAN REQUIEM" as a Good Friday service, using a small chorus of highly trained voices, accompanied by his new organ. We suggest the Bach "ST. MATTHEW PASSION" for next year. It would go excellently with such a chorus and organ.

EUGENE GIGOUT is the subject of special

honors from his multitude of friends, pupils, and admirers, who are arranging a special recognition of his 75 birthday. It is proposed to have a concert in his honor and to present him with a suitably inscribed plaque.

RAY HASTINGS had an audience estimated at 6000 for his dedicatory recital on the new Kimball in the New Angelus Temple, Los Angeles.

BRUNO HUHN, New York organist and composer, is planning to spend a part of the summer in Pasadena, Cal., where he will teach in special summer classes.

HERBERT A. D. HURD, of the Church of the Good Shepherd, Houlton, Maine, gave a series of Lenten Recitals which was the first series of organ recitals ever given in that County.

HAGUE KINSEY has been appointed to Long Beach Congregational Church, Cal.

CHARLES A. LANE, of Hillgreen, Lane & Co., arrived in New York April 6th on the Aquitania after a Mediterranean cruise that terminated in visits to Paris and London. Hope he didn't pay too much attention to the stuffy old organs of the Old World when he can build such fine ones right here in America.

HUGH MCAMIS of New York has left for a concert tour, beginning in South and including a recital for the Convention of Federated Music Clubs in Wichita Falls, with other recitals in Arkansas, Texas, and Louisiana. He has four recitals booked for Texas, two dedicating new Hillgreen-Lane instruments.

R. OCTAVE PELLETIER, after half a century devoted to church music, has resigned as organist of the Cathedral of Montreal. He is succeeded by Arthur Letondal.

JAMES EMORY SCHEIRER of Atlanta spent two weeks "taking the air" in a very practical way; he went into training in the flying field at Montgomery—renewing an old acquaintance that was begun in the late War.

HENRY F. SEIBERT, concert organist of New York, has been giving programs on the Skinner organ in the Skinner studio, New York, which have been broadcasted; Mr. Seibert received letters from radio fans as far apart as Canada and Cuba.

LEO SOWERBY, of Grand Rapids, a student in composition in the American Academy in Rome, played some piano compositions of his own and had his KING ESTMERE overture played by full orchestra under the baton of Sir Albert Coates, in the great Augusteum auditorium on April 8th; Mr. Sowerby was warmly applauded for his compositions.

THEODORE STRONG, of Grace Methodist, New York, has been appointed to the Twelfth Scientist Church which meets in Aeolian Hall. On April 27th he played a half-hour program on the Aeolian organ by special invitation of the Church.

LATHAM TRUE, who used to write Editorials now and then for a certain Tao — in the days long ago before the spring-fever got him — is being taken forcibly by Mrs. True to Honolulu for a vacation and perhaps to get him farther away from the ill influences of magazing. (She first tried California; not far enough.) We got Honolulu into the wrong ocean when we first commented on the trip, so shall say nothing about its particular whereabouts. Nice to be rich.

FRANK VAN DUSEN played the three opening services on the new 3-manual Moller organ in the Fourteenth Scientists Church, Chicago, on Easter

Sunday. Mr. Van Dusen recently gave two lectures on the History of the Organ, for the American Conservatory, Chicago, with accompanying recitals given by pupils of himself and his associates, Miss Emily Roberts and Mr. Edward Eigenschen.

C. GORDON WEDERTZ, of the Church of the Epiphany, Chicago, gave a presentation of Stainer's "CRUCIFIXION" with stereoptican slides to portray the famous paintings of the world on the subject of the Crucifixion.

PIETRO A. YON was the first to make organ records for the phonograph, by the new process developed by the Marsh Laboratories, Chicago; the Kimball Hall organ was used for the records and it is claimed that the new process makes organ records as satisfactory in results as records of other instruments.

AMONG RECITALISTS

GERHARD T. ALEXIS: March 25, St. Paul, St. John's, dedicatory recital; March 27, Virginia, Minn., First Presbyterian.

WILLIAM BAUER: March 15th, New London, Conn., St. James.

LUCIEN E. BECKER: March 13th, Portland, Ore., Reed College Chapel, sixth of a series being given on the second Tuesday of each month from Oct. to June.

JOSEPH BONNET: April 2nd, Seattle, Plymouth Congregational; April 17, Los Angeles, Bovard Auditorium.

FRANK MERRILL CRAM: March 25, Potsdam, N. Y., Normal Auditorium.

CLARENCE EDDY: Sioux Falls, S. D., Congregational; New Orleans, April 1st and 2nd; April 3, Beaumont, Tex., First Methodist; April 4, and 5, Orange, Tex., Luther Memorial; April 8, Alexandria, La. First Presbyterian; April 12, Lawrence, Kan., Plymouth Congregational; April 22nd, Moline, Ill., Church of the Sacred Heart.

J. LAWRENCE ERB: March 22, New London, Conn., St. James.

DEWITT C. GARRETSON: Feb. 15, Dunkirk, N. Y., St. John's Evangelical; March 4, Buffalo, Elmwood Music Hall.

W. A. GOLDSWORTHY: March 25, New York City, Washington Irving High School.

WALTER E. HARTLEY: Pomona College, Thursdays during Lent.

RAY HASTINGS: March 6, Los Angeles, First Presbyterian; March 13, Echo Park, Los Angeles, Angelus Temple, dedicating new Kimball.

MRS. CLYDE W. HILL: April 1, Crowley, La., First Methodist, dedicating new Hillgreen-Lane.

WALTER BURKHART KENNEDY: March 11, Oakland, Cal., First Presbyterian.

MISS CATHERINE MORGAN: April 2, Phoenixville, Pa., First Methodist; April 5, Norristown, Pa., Haws Ave. Methodist.

FRANCIS S. MOORE: April 10, Chicago, First Presbyterian.

CARL F. MUELLER: March 11, Milwaukee, Grand Ave. Congregational; March 23rd, Milwaukee, Immanuel Reformed; March 25, Milwaukee, Scottish Rite Cathedral; April 8, Milwaukee, Grand Ave. Congregational; April 22nd, Milwaukee, Scottish Rite Cathedral.

RAOUL PAQUET: April 1, Montreal, St. John Baptist.

SUMNER SALTER: Williams College, Wednesday recitals during Feb. and March.

JAMES EMORY SCHEIRER: March 22, Bainbridge, Ga., First Baptist.

HENRY F. SEIBERT: April 29, Wilmington, DuPont residence; June 18, Reading, Windsor Street M. E., dedicating new Austin.

WILLIAM RILEY SMITH: March 18, San Jose, Cal., College of the Pacific.

HARRY W. STRATTON: March 18, Buffalo, Elmwood Music Hall.

FIRMIN SWINNEN: April 8, Easton, Pa., St. John's.

HOMER P. WHITFORD: April 6, Utica, Tabernacle Baptist, pupils recital.

ROBERT WILLIAMS: March 19, Newburgh, N. Y., St. George's.

CHORAL NOTES

APOLLO CLUB, Chicago, Harrison M. Wild, conductor; Edgar A. Nelson, organist: concert in Orchestral Hall, Chicago, April 9th, with Chicago Orchestra.

BACH CHOIR of London R. Vaughan Williams, conductor; G. Thalben Ball organist: "ST MATTHEW PASSION" was presented March 7th.

BARBERTON, Ohio: A Community Choral Society has been organized with I. M. Snyder conductor.

GEORGE HENRY DAY'S choir of St. John's Church, Wilmington, Del., was entertained at luncheon by the Kiwanis Club, and in turn entertained the club with a program of music.

FLEMINGTON CHILDRENS CHOIRS presented Reinald Werrenra'h in a recital in the Palace Theater, Flemington, N. J., April 6th. The Choirs' program for next year's four concerts is announced: "Pagliacci" in English, with orchestra and Metropolitan soloists; Miss Thelma Given, violinist; Mr. Enrique Ros, pianist; and Miss Marie Sundelius, soprano. The Annual Festival Graduation for the present year is being held May 18th in the First Presbyterian Church, Flemington. There will be combined choirs of 266 voices. This work is undoubtedly unique in America, as it is doubtful if in any other city any similar activities are carried on on the same scale. The Choirs use the continuous-singing-through-the-break-period method of training children's voices and the annual Commencement exercises afford choirmasters an excellent opportunity of observing the effect on the voices and the results obtained during the critical time.

HARVARD GLEE CLUB, Dr. Archibald T. Davison, conductor: the annual recital in Carnegie Hall, New York City, was given April 14th (tickets arrived too late for our representative to be there, hence a review of the work of this great college glee club cannot be given this year). April engagements of the Club are: 2 Boston, 12 Boston, 17 New York, 18 Wilmington, 19 Philadelphia, 20 Washington, 21 Pittsburgh, 22 Buffalo. May 9th the Club again sings in Boston, and on the 13th in Pittsfield. A partial list of the season's engagements numbered 24 concerts.

PHILIP JAMES' choir of St. Luke's Church, Montclair, N. J., presented Gounod's "REDEMPTION" with organ, trumpets and drums, during the Lenten season.

LOS ANGELES ORATORIO SOCIETY, John Smallman, conductor: Saint-Saens' "SAMSON AND DELILAH" was given May 1st in Philharmonic Auditorium with a chorus of 200 voices.

MADRIGAL CLUB, Chicago, D. A. Clippinger, conductor: 153d concert was given March 22nd in

Kimball Hall, using Dickinson's "PROMISE OF RESURRECTION," written for the Club, and Gaines' "ROBIN GOODFELLOW." Mr. Noble W. Cain was organist.

MANCHESTER CATHEDRAL CHOIR, England, gave a presentation of Bach's "ST. MATTHEW PASSION" March 14th, with Dr. Wilson conducting and Mr. Armstrong at the organ.

MARSHALL FIELD CHORAL SOCIETY, Thomas A. Pape, conductor; Mrs. Katherine Howard Ward, accompanist; Allen W. Bogen, organist; presented Elgar's "DREAM OF GERONTIUS" in Orchestral Hall, Chicago, April 15th.

MIAMI UNIVERSITY SECOND BIENNIAL MUSIC FESTIVAL was given April 26th in Miami University, Oxford, Ohio, with further concerts on the 27th and 28th. The organizations participating were: a Children's Chorus of 200 voices, A. W. Martin, director; Oxford College Choral Club, Clem. A. Towner, director; Miami University Glee Club, Joseph W. Clokey, director; Madrigal Club, A. W. Martin director; Festival Chorus of 200 voices, Mr. Martin, director.

MORNING CHORAL, Brooklyn, Herbert Stavely Sammond, conductor: the Spring Concert was given April 3d in the Brooklyn Masonic Temple. The work of the Club has already been reviewed in these pages; it is an organization of women's voices that does highly creditable work of both serious and lighter character without transgressing too far in either direction.

ST. MARKS CHORAL, J. Thurson Noe, director; Dr. Alexander Russell and Frank Stewart Adams, organists: Dubois' "SEVEN LAST WORDS" in Wanamaker Auditorium, New York, March 30th.

ST. OLAF LUTHERAN CHOIR, F. Melius Christiansen, director: the Choir's April engagements: 6 Springfield, Ill.; 7 Lafayette, Ind.; 8 Indianapolis; 10 St. Louis; 11 Kansas City; 12 St. Joseph, Mo.; 13 Lincoln; 15 Omaha; 16 Sioux City; 18 Minneapolis.

STANFORD UNIVERSITY GLEE CLUB, Warren D. Allen, conductor: gave a concert April 1st at the Ambassador, Los Angeles.

WOMENS COMMUNITY CHORUS of Glen Ridge, Mrs. Fay Simmons Davis, director: the second private concert of the second season was given the Congregational Church, with Montclair Art Association Orchestra, Philip James, Conductor, assisting.

NEW ORGANS

CARBONDALE, Ill.: First Methodist, Kimball dedicated by Allen W. Bogen, April 13th.

CHICAGO: Capitol Theater, Kimball unit installed — making a total of more than 150 Kimballs in Chicago theaters.

Immanuel Lutheran, dedicated by Palmer Christian. CORRY, Pa.: St. Pauls Lutheran, 2-m Hillgreen-Lane.

CROWLEY, La.: Methodist, 2-m Hillgreen-Lane. FORT WORTH, Texas: Texas Womans College, 2-m Hillgreen-Lane.

FREDERICK, Md.: Hood College, Moller, dedicated by J. Frank Frysinger.

LOS ANGELES: Angelus Temple, Kimball dedicated March 13th by Dr. Ray Hastings. (This is the big Echo Park Tabernacle, headquarters of the revivalist and healer, Mrs. Aimee Semple McPherson.)

MONROVIA, Calif.: First Presbyterian, Kimball

dedicated March 22nd in A.G.O. recital by Ernest Douglas, Roland Diggle, and Percy Shaul Hallett.

ORANGE, Calif.: High School 42-stop instrument costing \$16,000. to be installed.

SAN ANTONIO, Texas: McKinley Avenue Methodist, 2-m Hillgreen-Lane.

SPOKANE, Wash.: Lewis and Clark High School.

TRENTON, N. J.: First Presbyterian, 3-30 Skinner being built to specifications of Paul Ambrose, organist of the church.

American Guild of Organists

News and Notes

FOUNDERS DAY was celebrated by Headquarters in a dinner given in Hotel Lucerne on April 12th.

EASTERN OKLAHOMA: March 18, Mrs. Marie Gardner Swift was presented in a recital in the First Christian Church, Tulsa. Mrs. Swift included Frysinger's VESPERALE and Rogers ORIENTALE and SUITE in her program.

April 1st, Mrs. S. S. Kaufman was presented in recital in the First Lutheran Church.

INDIANA: The April meeting of the Chapter was held April 8th in the First Evangelical Church, Indianapolis, where Mr. Van Denman Thompson is organist and choirmaster. Following the business meeting Mr. Thompson played an organ recital which was in the nature of a vesper service and was assisted by the Rev. C. P. Maas, pastor of the Church. A large and appreciative audience heard the recital. (Program will be reproduced in a later issue in the proper program columns.) — Mrs. Roy L. Burtch, Sec'y.

MARYLAND: March 19, the Chapter presented Mr. J. Norris Hering, of Christ Church, in a recital in Grace and St. Peter's Church, Baltimore. Program will be printed in proper program columns of a later issue.

SAN DIEGO: The April meeting of the San Diego Chapter, was held Tuesday evening, the third, at the studio of Ethel Vernice Widener, organist of the First Presbyterian church, following a well-attended dinner at The Brown Bear. It was an evening of manuscript compositions, and at the close of the business program the following numbers were heard with great interest:

Rilla F. Hesse: Two Songs—(a) Prayer (b) Procession

Sung by Miss Barkelew

The Composer at the Piano

Leola Fairchild: Improvisation (piano)

The Composer

Emma Maynard: Two Songs — (a) The Pansy (b)

The Night hath a Thousand Eyes

Sung by Miss Barkelew

The Composer at the Piano

Rilla F. Hesse: Two Piano Pieces — (a) Danse

Chinoise (b) Love Song

Played by the Composer

Bess Bangert: Four Songs — (a) L'Heure Extase

(b) Heart of a Rose (c) The Brownies (d)

Mother Moon

Sung by Miss Barkelew

SOUTHERN CALIFORNIA: April 2, a recital was given in Bovard Auditorium, with organ selections played by Dr. R. B. Mixsell, Walter F. Skeele, and Otto T. Hirschler. A business session preceded the recital.

March 22 the Chapter participated in the dedication of the new Kimball in the First Presbyterian Church, Monrovia.

WISCONSIN: March 4, a public service was given in Grand Avenue Congregational Church, Milwaukee under the direction of Carl F. Mueller, organist of the church.

NATIONAL ASSOCIATION OF ORGANISTS

A COMMITTEE of ten is arranging for the Association's festival during music week in the Wanamaker Auditorium. A committee of 18 is arranging for the annual national convention. The Reference Committee has sent questions to every organ builder in America and when replies are returned it is expected that some general recommendations may be made. Messrs. Nevins and Riesberg were appointed publicity committee for the national convention to be held in Rochester. The Convention Program will probably include two modern organ concertos with their composers at the organ. The Association was the guest of the Society of Theater Organists, at the recital of Dr. Mauro-Cotrone in the Capitol Theater, New York.

DELAWARE: The 8th Public Recital of the Chapter was given by one of the youngest members, Miss Gladys B. Senft, of Holy Trinity Lutheran Church, Wilmington, assisted by guest organists, on the new Moller organ. Following the recital a reception was tendered the visiting organists and their friends, by the ladies of the Church. April 19th a recital was given in St. John's Church, with C. Harold Lowden's "EVERLASTING LIFE" as the feature of the program, and Mr. Lowden the guest of the Chapter.

ASSOCIATIONS

LOUISIANA MUSIC TEACHERS ASSOCIATION held its twelfth annual meeting in New Orleans April 6th and 7th. Among those absent were the entire organ profession. What's the matter? Organists not inhabiting Louisiana? Louisiana organists take no interest in general music welfare of their communities? Something is wrong somewhere when the one branch of the profession that, between church and theater, is now more prominently before the public than any other, is not heard from on a convention program.

CINCINNATI Tribune takes exception to the plan of having the school children solicit funds for the building of the Music Hall organ, saying that if Cincinnati adults do not subscribe the funds Cincinnati has no musical prestige worth upholding. It does not like the idea of making beggars out of Cincinnati children.

CHILDRENS SERVICES are conducted in All Saints Church, Strathan Hill, London, in which children toll the bell, read the lessons, play the organ, take up the offering, and do everything but preach the sermon.

YON MASTER COURSE IN NEW YORK

MR. PIETRO A. YON has abandoned his usual Summer Tour and teaching course in Italy for the present year because of the number of applicants for his concentrated Master Course in the Metropolis.

Formerly summer students were invited by Mr. Yon to his home in Italy, taking the Course there under ideal conditions; but only a few could avail themselves of this opportunity, for the average musician's purse is not "of ocean size." In spite of repeated summers abroad, interest in Mr. Yon's summer courses in America has not lagged, and it is to meet the persistent call for opportunities to study in earnest under the guidance of a great artist and teacher that Mr. Yon is announcing his coming Summer Master Course in New York. The Course in concert playing is given along exclusive Yon lines — his idea of playing the organ, his method of getting practical musical results, once tried out by the earnest student are never abandoned, and in several cases students have been able to begin their own concert careers after the encouragement and inspiration of the Yon Master Course. The Course is set to begin at the end of June, to allow Mr. Yon to complete his own concert engagements, and to allow for the closing of colleges and universities in order to accommodate those coming from such institutions. Mr. Yon is both a master player and a master teacher — which is a rare combination. With these assets he combines a keen business ability so that he may be safely said to represent the best type of true progress in the music profession. To these must yet be added his deserved fame as a composer — witness the trio SONATA — the only truly musical work of its kind written since Bach finished his trio SONATAS.

MAGAZINE NOTES

A CORRECTION: On page 175 of the March issue, under the photograph of the console of the Kimball organ in the Stanley Theater of Philadelphia, we said, "It is a unit with all stops of all three manuals alike," which is not according to fact. Just how near it comes to the truth, and how far away it still is, can best be determined by the reader from the full specifications on page 370 of our November 1921 issue. There are no couplers, however, and the full tonal resources of the instrument are virtually obtainable on each of the three manuals. It is a unit of 25 registers, 7 percussions, and 17 traps.

ANY NEW YORK organist and any organist in the Metropolitan district can secure a substitute organist at any time during the year by writing or telephoning to our Registration Bureau, and every penny paid goes directly to the substitute, without any deductions whatever for commissions or fees. Particularly in the summer is it desirable to keep this in mind; frequently there are distinguished visitors to New York during the summer who are anxious to have the experience of substituting in the churches here. Let us all work together to make this a matter of mutual cooperation. One season the Bureau arranged almost \$300. worth of substituting. Agencies would have taken \$30. of this, besides registration fees (sometimes as much as \$10. for each person) from the organ profession; we might conserve this and stop the leak. Don't wait till the last minute; arrange well in advance to have a substitute ready, and then if you require his services, well and good, and if not, there is no harm done. Preparedness.

THE REGISTRATION BUREAU has two new applicants: (1) A man of experience in Episcopal and Methodist churches, experienced with all kinds of choirs, devoting entire time to music, wants a

church
\$800.
other
desires
\$1,500
his ch
festiva

TW
with s
ado, f
of clim
eastern
colleges
notices
direct
immed
tially;
whom
ought

WH
from
to a
you a
Have
to the
Have
— if
and
who m
the o
and r
or pro
fecting
chain
What
the l
physic
What
inform
ment
will c
the sh
GE
issue
contin
the p
and v
two d
fession
ing p
up w
little
all in
of us
make
good.
folks
genuin

AA
will r
turn
class,
wield
pencil
dange
organ
rest
to ha
satire
touch
witho

church in the Metropolitan district, minimum salary \$800. (2) A man of experience in Episcopal and other churches, ten years experience with boychoirs, desires a change of location with minimum salary \$1,500; prefers either eastern or western location; his choir won the prize in two consecutive music festivals in his own district.

TWO VACANCIES have recently come to light with special interest attached to each; one in Colorado, for any organist who wants a complete change of climate for his health's sake; another in a middle-eastern State teaching organ and piano in a woman's college, with a good salary attached. Of course due notices of these and all other vacancies were sent direct to those whose specifications covered them immediately upon receipt. The Bureau acts impartially; very often it is almost a matter of luck as to whom a church committee selects for its work. That ought to be some consolation.

WHO IS PAYING THE BILL? The increase from 64 to 80 pages a month is no laughing matter to a check writer. How many subscriptions have you added since the magazine increased its size? Have you any pupils left who have not been added to the list? Is your local Library represented? Have all the organists in your City subscribed? — if not, have you sent in a list of their names and addresses? (We will send samples to those who may not yet be on the list.) The only way the organ profession can reach its utmost progress and reap its deserved financial reward and social or professional standing in the community is by perfecting and strengthening every link in the complete chain — this means every organist a subscriber. What would you think of a lawyer who did not read the law journals? What would you think of a physician who did not read medical magazines? What do you think of any man who does not keep informed as to the thought and practise and achievement of his co-professionals? That's what the world will continue to think of us till we ourselves remedy the situation.

GEORGE ASHDOWN AUDSLEY returns in this issue after a month's leave of absence with the continuation of his master series of discussions of the problems of organ planning. The importance and value of these articles will be appreciated better two decades hence. It is no truer said of any profession than of the organ playing and organ building profession, that "progress consists in keeping up with the minorities." Mr. Audsley is a neat little (but none too little by any means) minority all in himself, and he is decades ahead of the rest of us in organ thought. Never mind if he does make us exceedingly angry at times; it will do us good. Every reformer, every prophet makes other folks angry. It's to be taken as an indication of genuine independence of thought.

AARON BURR comes back with something that will make some people grin, some think, and the rest turn up gentle noses. Better be among the thinking class, no matter what the topic is. Mr. Burr can wield a wicked pen when he wants to but no blue pencil was required for this. He is a composer in dangerously large forms, and has been both a church organist and a theater organist, preferring for the rest of his life to be neither. Perhaps he ought to have been a novelist. He once wrote a gorgeous satire which we did not dare print because it touched too heavily upon one innocent victim, though without naming him or intending harm; it is be-

cause a part of the world is still touchy that we had to decline.

S. WESLEY SEARS is again represented with one of his peculiarly penetrating insights into the mind and spirit of another of our present-day famous musicians. This time it is the president of the National Association of Organists, a composer known wherever modern English church literature is used. Mr. Sears himself is one of the high-lights in the world of church music in Philadelphia, that famous suburb of New York.

MISS PAULINE VOORHEES is a church organist in the city jointly made famous by herself and Yale University. She is a progressive, though not rabid; and when it comes to her own branch of the profession she is interested enough to write as lengthy an article as we have yet published on the subject Church organists used to — they have gotten over it nicely — complain because theater organists wanted to use considerable space in the discussion of their own theater organ-playing problems: the invariably reply was that theater organists use so much space because they are so keenly interested in the profession of theater organist. Now we have a church organist who is so keenly interested in the duties of the church organist that she goes into its discussion with a vim That's the way to do it.

Statement of the ownership, management, circulation, etc., required by the Act of Congress of August 24, 1912, of The American Organist published monthly at Highland, N. Y., for April 1923.

State of New York } ss
County of New York }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared T. S. Buhrman, who, having been duly sworn according to law, deposes and says that he is the Editor of The American Organist and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher T. S. Buhrman, New York, N. Y.; Editor the same, Managing Editor none, Business Managers none.

2. That the owners are: (Give names and addresses of individual owners or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.) T. S. Buhrman, New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) none.

4. That the two paragraphs next above giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and his affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

T. S. Buhrman, Editor, Publisher, Owner
Sworn to and subscribed before me this 29th day of March 1923.

[seal.] J. F. Tompkins
(My commission expires March 30, 1924.)

FRANK STEWART ADAMS

CONCERT ORGANIST

Organist, Rialto Theater, New York

WARREN D. ALLEN

CONCERT ORGANIST

Stanford University

Address: Box 916, Stanford University, Calif.

GEORGE WHITFIELD ANDREWS

CONCERT ORGANIST

Mus. Bac., A. M., Mus. Doc., A. G. O.; Prof: Org. and Comp., Oberlin Cons.; Org. 2d Congregational Ch.; Conductor Oberlin Musical Union and Cons. Orchestra; Ex-Dean No. Ohio Chapter A.G.O.;
195 Forest St. Oberlin, Ohio

J. WARREN ANDREWS

CONCERT ORGANIST AND TEACHER

Special short courses

Send for list of pupils holding positions

4 West 76th St. New York

HOPE LEROY BAUMGARTNER

Mus. Bac., F. A. G. O.

Instructor in the School of Music Yale University

53 Clifford St., Whitneyville, Conn.

Sprague Memorial Hall, New Haven, Conn.

MARSHALL BIDWELL

A.A.G.O.

CONCERT ORGANIST

Pupil of Widor. Winner of Premier Prix d'Orgue. Coe College, Cedar Rapids, Iowa

JOHN BLAND, Tenor

VOICE PRODUCTION

Master of Calvary Choir; special courses in the development of the Boy Voice

Studio: 20 E. 23d St., New York. Tel.: Gram. 328

GEORGE ALBERT BOUCHARD

Mus. Bac.

MASTER THEATRE ORGANIST

(Modern type of Organ)

Organist, The Strand, Niagara Falls, N. Y.

Organist, St. Vincent's, Buffalo, N. Y.

Residence, 97 Eastwood Place, Buffalo, N. Y.

MRS. J. H. CASSIDY

A.A.G.O.

Organist Director, First Baptist Church, Temple Emmanuel; Organ Department Southern Methodist University, Dallas, Texas.

PALMER CHRISTIAN

Organist

126 East Chestnut St., Chicago

Phones: Superior 8450 and Winnetka 1297

CHARLES E. CLEMENS

Mus. Doc.

Professor of Music and Organist

Western Reserve University

Organist Church of the Covenant

RECITALS and INSTRUCTION
4617 Prospect Ave., Cleveland, Ohio

CHARLES M. COURBOIN

Guest Soloist, Wanamaker Auditoriums, Philadelphia and New York City. Management: Syracuse Musical Bureau, Lock Box 443, Syracuse, New York.

CHARLES RAYMOND CRONHAM

CONCERT ORGANIST

Organist and Instructor in Music

Dartmouth College, Hanover, N. H.

GRACE LEEDS DARNELL

F.A.G.O.

Organist and Choirmaster

Congregational Church, Westfield, N. J.

In charge of the Music at
Barranger High School, Newark, N. J.

ARTHUR DAVIS

F.A.G.O., F.R.C.O.

Organist and Master of the Choristers Christ Church Cathedral, St. Louis, Mo.

A. G. O. Paper Work by Correspondence
Christ Church Cathedral St. Louis, Mo

GEORGE HENRY DAY, F. A. G. O.

Concert Organist; specialist in natural method of singing; graduate New York College of Music; B. C. S. New York University; Organist-Choirmaster St. John's Church, Wilmington, Del.

1919 Washington St., Wilmington, Del.

CLIFFORD DEMAREST

F.A.G.O.

CONCERT ORGANIST

Instruction in Organ and Theory; coaching for A. G. O. Examinations; address: Community Church, 34th St. and Park Ave., New York.

CLARENCE DICKINSON

Mus. Doc.

CONCERT ORGANIST

Organist-Choirmaster The Brick Church, Temple Beth-El and Union Theological Seminary

412 Fifth Ave. New York City

W. H. DONLEY

CONCERT ORGANIST

Supervising Organ Architect

Organist-Choirmaster First Presbyterian Church
Seattle, Wash.

WALTER STRONG EDWARDS

Mus. Bac., F.A.G.O.

Studio: 44 Lindale Street

Stamford, Conn.